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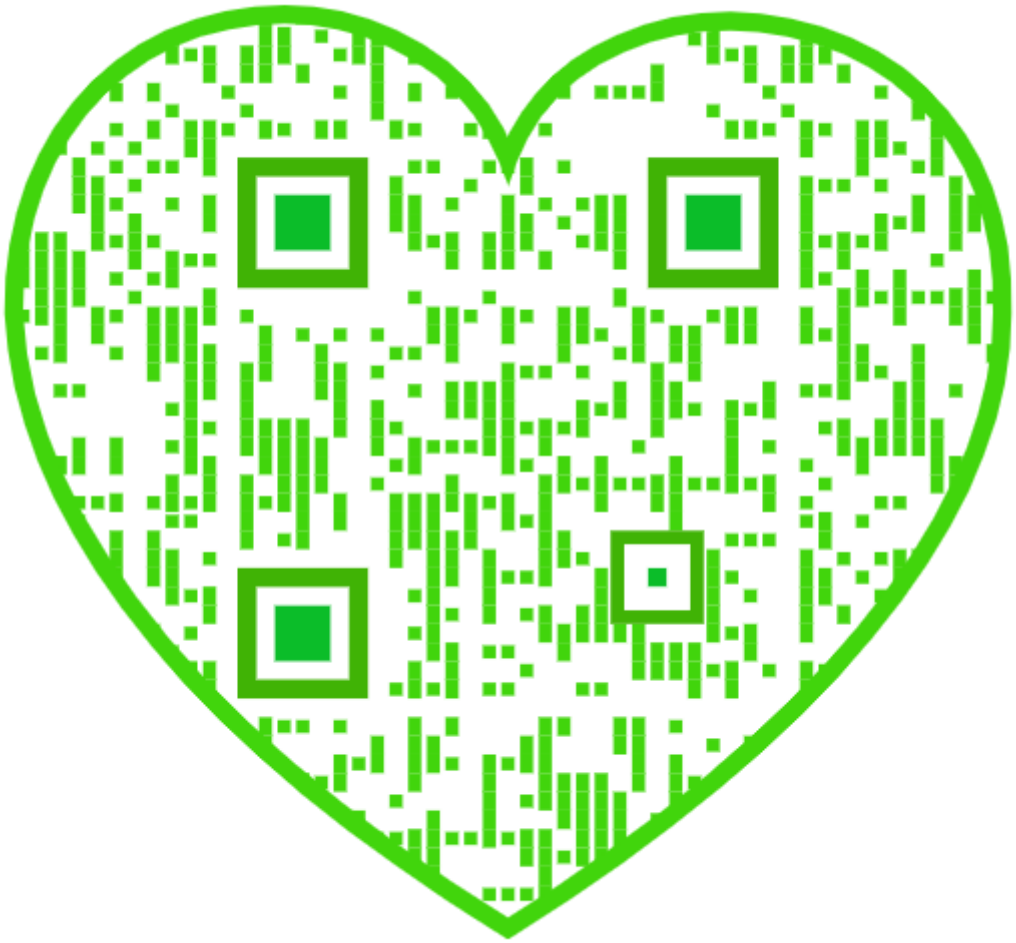
PRINT COLLECTOR'S HANDBOOK

WHITMAN AND SALAMAN



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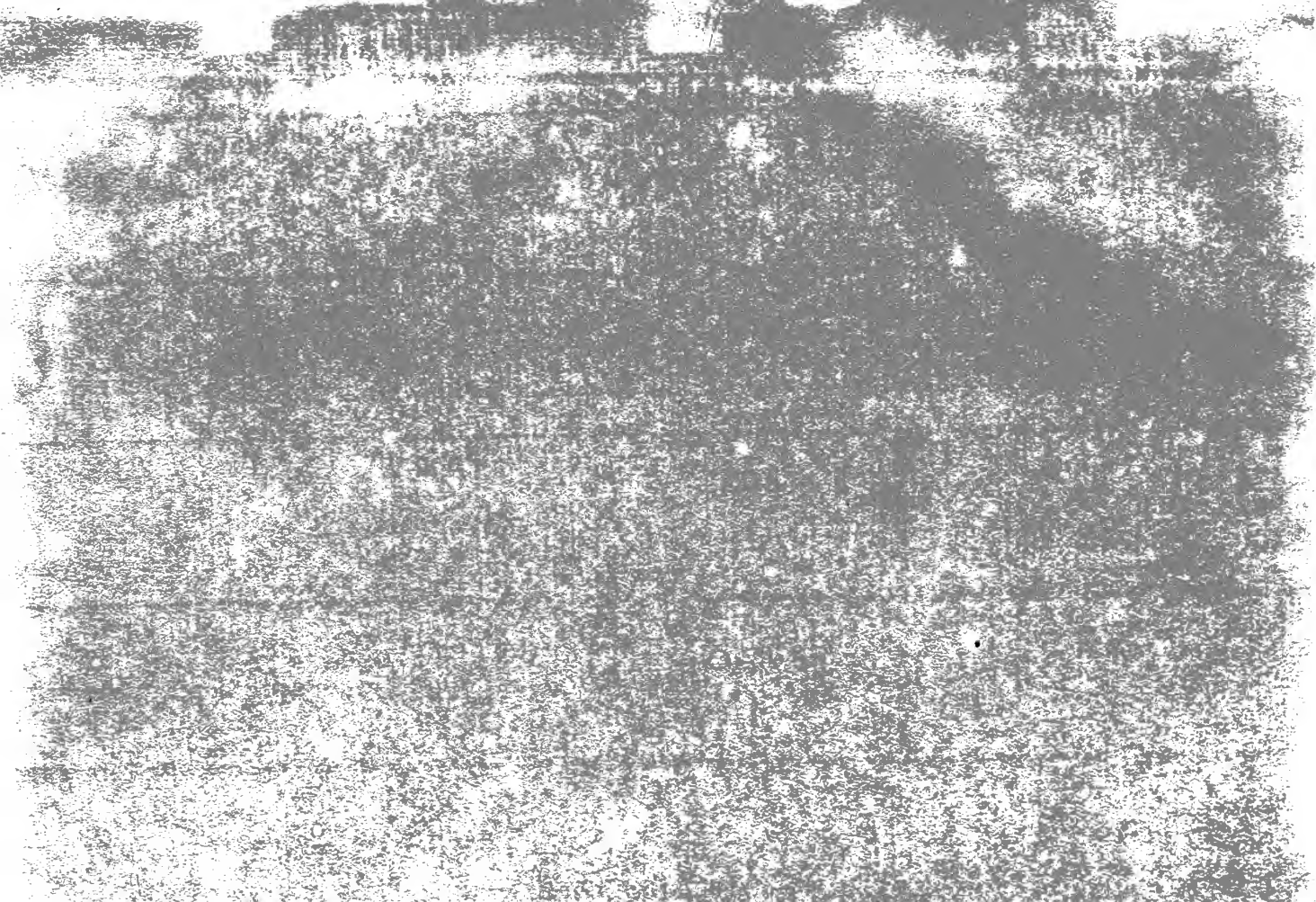

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MRS. CARNAC

(From the Mezzotint by J. Raphael Smith, after Sir J. Reynolds, 1778)

WHITMAN'S PRINT-COLLECTOR'S HANDBOOK

SIXTH EDITION, REVISED AND ENLARGED
WITH ADDITIONAL CHAPTERS

BY
MALCOLM C. SALAMAN
AUTHOR OF "THE OLD ENGRAVERS OF ENGLAND," ETC.

LONDON
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INTRODUCTION TO THE REVISED AND ENLARGED EDITION

EVERY student of old prints, be he collector or not, who has during late years made use of the British Museum Print Room—and who in London could possibly study the work of the old engravers without its aid?—must have felt he had lost a valued friend when Alfred Whitman died. So kindly and helpful a guide was he, so glad and ready always to give generously of his extensive knowledge, suggesting to the student the right direction for his research, assisting to train the would-be collector in the way he should go, and clearing that way of the inevitable false scents. It was in that kindly spirit, with that helpful purpose, he designed and wrote his 'Print-Collector's Handbook'; but that was some twelve years ago, and, since then, there have been many important developments in the domain of print-collecting, developments with regard to which the 'Handbook,' of course, offered no guidance. Although the publication had received the encouragement of a wide and continuous appreciation, justifying several editions, Whitman himself recognized the limitations of his book, and looked forward to amplifying it in accordance with the needs of a new generation, and a greater variety, of collectors. Unhappily, however, a long illness and untimely death prevented his fulfilling his intention, and consequently

the task of preparing the necessary new edition had to be entrusted to other hands.

Messrs. Bell asked me to undertake it, and, because I held Alfred Whitman in high regard, and knew how modestly he rated this work of his, I undertook the delicate task, in the hope of making the book as nearly as possible what I believed he would have tried to make it had he lived to revise it himself. Perhaps I undertook it too lightly, thinking that it would be only necessary to supplement the original contents with two or three new chapters. But, as I progressed with the work of revision, it seemed to me that the usefulness of the book would be enhanced by the amplification of nearly every chapter, not only, in many cases, with fuller details of the old prints, but with particular reference to the modern practice of each method of engraving. So the book has grown to much larger dimensions, its scope has widely extended.

Let me explain more fully. When the 'Print-Collector's Handbook' was originally written, the old English colour-prints had begun to excite keen competition in a small circle of collectors, and to create sensations in the print-market by what were then considered the very high prices realized. Whitman was at that time inclined to regard this as the result of merely a passing fashion, and he doubted the continuance of such high market values for prints which the authorities of the British Museum had seemingly never considered worth the endeavour to represent in any systematic or extensive manner in the National Collection. The fact was, the Print Room had always been, as it still is, very poor in eighteenth-century English colour-prints, and nobody had ever troubled to

write a book about them, until Mrs. Frankau, feeling the want of one to help her in her own collecting, with characteristic energy, bravely performed the pioneer work with her sumptuous volume, 'Eighteenth-Century Colour-Prints.' Whitman, therefore, believed the subject was sufficiently treated by devoting half a chapter to the appreciation of Mrs. Frankau's book. Colour-prints, however, both English and French, have advanced enormously in favour of late years, while their collecting has become so extensive that the sensational prices of twelve years ago sound quite modest to-day, and are impotent to acquire the fine things. I have, therefore, as I feel sure Whitman would have done, treated the subject at some length in an entirely new chapter, attempting to give beginners in collecting a little guidance as to the best and most representative colour-prints of the old English and French engravers, and advising them not to overlook the important modern artistic movement in original engraving for colour-printing.

Then again, the French line-engravings of the later decades of the eighteenth century, which are also very meagrely represented in the British Museum, have in the last few years, come so prominently into collectors' favour, the demand for them is so great, and their market appreciation has consequently advanced to such a remarkable extent, that it seemed to me they could no longer be reasonably ignored in a general handbook of print-collecting. Accordingly I have dealt with them in an additional chapter.

The last ten years have seen a very important increase in the number of collectors, as well as ex-

tension of the fields of collecting; and, since the splendid mezzotints and the engaging stipples, whether in colours or monochrome, are getting more and more expensive, people who encourage the collecting hobby are now discovering the charm of the old aquatints, or the neglected woodcuts and lithographs. So I have endeavoured to add to the utility of this 'Handbook' by developing the brief sections on aquatint, wood-engraving and lithography into separate chapters. Since he wrote his chapter on mezzotint Alfred Whitman had, by his various valuable writings and compilations, won recognition as a sound authority on the old mezzotints, although the revival and modern practice of the art as an original medium had not come within his range. I have accordingly ventured to amplify this section of the book very considerably, as I am sure Whitman would have done. As a matter of fact, contemporary artists have been exploiting all these mediums for original expression, and, since so much of the work is of artistic importance, it is surely worthy of the collectors' attention.

There remains to mention, above all, the original work of the best contemporary etchers. Of this Whitman took practically no cognizance; but some of these etchers are already acknowledged masters, and their work in recent years has compelled the consideration of collectors at home and abroad. I have felt it essential, therefore, to devote a chapter to this very important field of collecting. It may, perhaps, be objected that this chapter seems out of proportion to that which deals so much more briefly with the classic masters of etching; but I would urge that Rembrandt, Whistler, Méryon, and the lesser masters of the past, have, individu-

ally and collectively, already inspired a multitude of books which are at the service of collectors, whereas it is necessary to insist upon the claims of the living artist, to clamour for his right to live.

The collector, who feels himself on safe ground in the seventeenth and eighteenth centuries, is seldom ready to trust his own judgment in regard to contemporary art. Yet the technical standards of the accepted classics are always available to guide him, and the recognition of a fresh individuality in the personal vision, the artistic ideal, the temperamental expression, which the true amateur will seek in an etching, as in any other work of art, seems to me a far more delightful attainment for a genuine collector than even acquiring, say, an engraver's proof of the mezzotint interpretation of some popular picture by being fortunately able to pay fifty or a hundred pounds more than a rival bidder. That must, of course, be a pleasant and a comfortable thing to do, but, to enjoy the true excitement and charm of collecting, one must leave the certainties, and adventure among the possibilities, where the unrecognized masterpieces may lie in waiting. How many houses of the millionaire breed of collectors have you visited to see their art-treasures, where, amid all the wealth of time-honoured beauty and rarity, you have not seemed to read on every object the label 'Safe Investment,' while you have looked in vain for any sign of original venture in contemporary judgment, as if the painter's art had died with Lawrence or Turner, and the engraver's at latest with Samuel Cousins? Yet, for the true connoisseur, enjoyment rather than property is always the desideratum, and for him art is ever alive, and offering chances to the in-

tuitive collector with the seeing eye. Why, even since my chapter on 'Contemporary Etching' was put into type, a young self-taught etcher, one James McBey, has suddenly appeared, astonishing the critics and collectors with the charm of a true etcher's method and vision, so that one is compelled to ask, after recognizing the inevitable influences of, now Rembrandt, now Whistler, now even Goya, Is his individuality strong enough for him to become himself a master? It would certainly seem to point that way, so there is warrant already for collecting his prints.

Now, in extending the scope of this 'Handbook' to include modern art, my purpose is to show that there is no method known to the engravers of the past, except perhaps stipple, that is not practised with distinction and originality by artists of to-day, and to stimulate the alertness of collectors by suggesting that there are contemporary examples of original expression on copperplate, stone, and woodblock, which are not only worthy to take their places beside the fine old prints, so eagerly sought for, but which, by their artistic quality and limitation of issue making for rarity, must sooner or later rise high in market value, and higher still as time mellows the printer's ink and the paper's tone. One has only to look over priced auction catalogues of the years when J. R. Smith, Valentine Green, the Wards, Bartolozzi, and the rest, were actually producing those very prints which now command hundreds of pounds at Christie's, to realize that their contemporary collectors appraised them at less than the few shillings of their published prices, and often at merely a few pence, and deduce from that

fact the obvious moral for modern application. Imagine, for instance, at an important sale of prints in 1789, a fine proof of Valentine Green's beautiful mezzotint, *Miss Sarah Campbell*, after Reynolds, now worth from £350 to £450, selling for *ninepence*; J. R. Smith's *Theophila Palmer*, now valued at £200, for *sevenpence*; the still more valuable *Promenade at Carlisle House*, for 1*s.* 1*d.*; and his now costly pair of stipples, after Morland, *Rustic Employment* and *Rural Amusement*, 'very fine in colours,' for eight and sixpence! Well, the lesson for the collector of to-day is that he should recognize the excellent, even though it be of contemporary production, and procure it as occasion and advantage offer. That is the way to make a fine and valuable collection, which shall reflect the collector's personality rather than the fashions of the print market.

One word more as to my work of revision. In so greatly extending the chapter on 'The Money Value of Prints,' I have endeavoured to offer collectors some really serviceable guidance. With regard to certain classes of prints, such as rare etchings, early line-engravings, and woodcuts, and the earlier examples of mezzotint, the prices realized at the sales of well-known collections, the very inclusion in which guarantees the authenticity and quality of the impressions, may, I think, be quoted usefully as indicating the approximate market values; but otherwise, as I have explained later on, the mere record of auction prices is of little assistance, and generally misleading. Especially is this so in the case of those costly classes of prints which are in fashionable demand, such as the later eighteenth-century mezzotints,

colour-prints, and French line-engravings. The figures I have given, therefore, are in accord with the present rising tendencies of prices for the most desirable and representative prints, in impressions, states, and conditions that would be worthy of a connoisseur's collection, whether he be able to afford the earliest and rarest states, or later fine impressions which, though lettered, adequately represent the engraver's work. If some of these figures strike the reader as unduly high, I can only say that they approximate to the market values of the highest standard of impressions as recognized by the leading printsellers of London. Taking these figures as a guide, collectors can estimate for themselves the values of impressions which fall short of the highest standard in quality and condition, and, of course, they may find impressions which satisfy their individual requirements at much lower prices.

For the rest, it is my pleasant duty to offer sincere thanks to all those who have so cordially rendered me valuable assistance in one way or another. For various information and counsel I have to thank the veteran collector, Mr. Henry Percy Horne, the master-engraver, Sir Frank Short, R.A., P.R.E.; Mr. Charles H. Shannon, A.R.A.; Mr. Arthur M. Hind, of the British Museum, whose "Short History of Engraving and Etching" is the book of reference *par excellence* for students; Mr. Martin Hardie, of the Victoria and Albert Museum; Mr. Frank L. Emanuel, Mr. Gustav Mayer, Mr. Frank T. Sabin, Mr. R. Gutekunst, Mr. Basil L. Dighton, Mr. Robert Dunthorne, and Mr. F. C. Daniell. Then, for the loan of prints to reproduce as additional

illustrations, I am indebted to Sir Frank Short for his *Slant of Light in Polperro Harbour* and *Strolling Players at Lydd*; to Mr. D. Y. Cameron, A.R.A., for his *Chimera of Amiens*; to Messrs. Colnaghi and Obach for Mr. Muirhead Bone's *Liberty's Clock*; to Mr. Dunthorne for M. Lepère's *Arrivée des Légumes, Amiens*; to Mr. R. Gutekunst for Mr. Charles Shannon's *Romantic Landscape*; to Mr. Basil Dighton for *Les Délices de la Maternité*; to Mr. Alfred Davis, C.E., for Nanteuil's *Louis XIV*; and to Mr. Horne for photographing his own fine proof of McArdell's *Mrs. Middleton*.

MALCOLM C. SALAMAN.

April, 1912.

FROM ALFRED WHITMAN'S PREFACE

IN the following pages an attempt is made to supply answers to some of the many questions that a number of years' experience has shown to be those most frequently asked by amateurs at the commencement of their print-collecting, and even by those who have devoted some time and attention to the pursuit of their hobby.

In consequence of the limitation of a single volume like the present one, it has been thought best to refrain from commenting upon the etchings and engravings of living artists whose place in art is not yet definitely fixed.

Grateful acknowledgment is made to Mr. Gustave Mayer for his valuable help in the preparation of the chapter on the money value of prints; and during the progress of the work the writer has consulted the British Museum publications; Mr. Laurence Binyon's 'Dutch Etchers of the Seventeenth Century'; Mr. Lionel Cust's 'The Engravings of Albrecht Dürer'; Mrs. Frankau's 'Eighteenth Century Colour-Prints'; Mr. F. Wedmore's 'Fine Prints'; and Mr. J. H. Slater's 'Engravings and their Value.'

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PRINT-COLLECTOR'S HANDBOOK

CHAPTER I

HINTS TO BEGINNERS

TO collect is a universal instinct. In boyhood it begins to assert itself with the possession of the first pocket, and develops with the years. Marbles and tops give place, perhaps, to birds' eggs and butterflies, and these again to objects of artistic, antiquarian, or historic interest. Among the many fields that offer attractions to the would-be collector, perhaps the most fascinating, and the one that brings the best faculties of the amateur into play, is that of collecting prints. In forming his cabinet, his artistic and intellectual taste will have free course, and not only will he increase his knowledge of the history of art, the painter's as well as the engraver's, but he will wander away from the highroads of history into the most fascinating by-ways.

In the present chapter we shall suppose the reader desiring to become a print-collector; but, being a beginner, and his knowledge of the subject being limited to the printsellers' windows, he will be in need of advice as to how he shall proceed, how he shall judge an old print, and how he shall detect impostures. He will also

require information upon many other points. To answer these needs, and to lead the amateur along the first few steps of the right path, is the task to which we shall first address ourselves.

That print-collecting is a hobby well worthy the close attention of the amateur will very soon be evident, for the importance of the engraver's art cannot be over-estimated. If no engravings existed, how little should we know of the paintings, or places, or peoples of the world, notwithstanding the modern facilities for travel! But, in beginning to collect specimens, the amateur will be assailed by many questions, to which answers must be found. How is he to know one kind of print from another—a line-engraving from an etching, a mezzotint from an aquatint? How is the quality of an impression to be judged? What is the difference between a first and a second state? How can a modern reprint be detected? How is a colour-print produced? How can he tell whether a print is genuinely what it purports to be? These are some of the questions to answer which help will be required.

As in other branches of learning, a little knowledge of print-collecting and judging may be a dangerous thing; for in these days of photographic reproduction and skilful deception, many are the pitfalls into which an amateur may be led. Even as far back as 1769, when he had finished his "Biographical History of England" as set forth by the vast assemblage of engraved portraits, the Rev. J. Granger, the distinguished amateur, writing to Horace Walpole on the subject of his task, said, 'I was not sufficiently informed of my ignorance when I undertook

it.' More recently an expert remarked, 'Twenty years ago, in the buoyancy of youth, I would have passed opinions upon prints without any misgivings, whereas now, after years of study, I approach the subject with far more hesitation.' Therefore, let the beginner proceed cautiously.

As the literature at the disposal of the print-collector is very rich, some books being devoted to the subject generally and others to individual masters or schools, no one will expect, within the compass of a single volume, more than leading principles and general hints, though it is hoped that in this chapter enough will be said to give the beginner a fair start. As an indication of the wide range that will quickly open out, let the amateur take a print into his hands and consider the number of questions that will suggest themselves to him. What is the style of engraving—line, stipple, mezzotint, or etching? What do we know of the artist who painted the original picture? What do we know of the engraver or etcher? If it is a portrait, what do we know of the person represented? If a 'subject' composition, what are its pictorial qualities that should make the engraving of it desirable? With these and other questions crowding upon him, he will begin to realize the extent of the interesting domain into which his hobby will lead him.

Now, what has the beginner to do first of all? What is his first step to be? He must commence by acquiring an elementary knowledge of the technique and peculiarities of the various styles of engraving; and the illustrations to the present chapter have been selected so as to place these different qualities at once before him. But we will describe the

illustrations later. Then he must learn something of the principal engravers, their styles of engraving, the kinds of work to which they devoted themselves, and when and where they lived. Soon he will find the engravers sorting themselves into groups and schools, and he will begin to associate certain methods of engraving with the places where they were mostly practised—etching with Holland, line-engraving with France and Belgium, mezzotint with England. Side by side with this preliminary study, a practical acquaintance with the prints themselves should be sought in museums, salerooms, exhibitions, and shop-windows. Not until a general rudimentary knowledge of the subject has been gained should purchases be made.

Having obtained, so to speak, a bird's-eye view of engraving and its extensive scope, the collector will next have to consider what branch of the subject he shall make particularly his own, and what borders he shall give to the field of his study; for it is necessary to say with emphasis that he should collect with a definite purpose and not buy prints haphazard. Shall he take a school or a period; a class of prints, such as portraits; a method of engraving, such as stipple? Shall he select an engraver, and try to get together a complete collection of prints from the plates engraved by him? Shall he take a painter and collect engravings after his pictures? Shall he confine his choice to original work, such as the painter-etcher's, or engraving in line or mezzotint? Or shall he follow the fashionable craze for old prints in colour, which is little influenced by true appreciation of the engraver's art? The subject of engraving is so vast that it will be by far the best for the collector

to confine his attention to some special division that he believes will be most in accordance with his tastes and purse.

Being to some extent equipped for the pursuit of his hobby, the amateur must now, with caution, approach the matter of buying, and, in doing so, let him remember that, though volumes be written on the subject, every one in the long run must be taught by experience, and no one can expect to be invariably successful. For example, to be a competent judge of the etchings of Rembrandt one needs years of study among the prints themselves. As has been truly said, 'To expect knowledge without study is just as sensible as to expect a ship to sail without a rudder.'

When the amateur enters a shop to buy a print, he should always have his magnifying glass with him, and he should examine the print by good searching daylight, and subject it to two fundamental tests: the condition of the metal plate at the time this particular impression was printed, and the condition of the impression itself. First, as to the condition of the metal plate. The would-be purchaser must satisfy himself, from the quality of the impression, that the metal plate had not become worn at the time of printing, or, in other words, that the impression is an early one. If it is a figure-subject, then the fine and delicate parts of the flesh, as on the cheeks and bosom, must not have lost their modelling and become flat; the subject as a whole must retain the relative lights and shades he would expect the engraver to have intended; the fine lines, though delicate, must be sufficiently defined and the shadows rich and full. A good impression

of a fine engraving will, in fact, be full of vitality, and this is, of course, the test of every work of art. The amateur must examine the print to find out whether, at the time of printing, the plate had been retouched. It was formerly a frequent custom, after a number of impressions had been printed from a plate and the engraved or etched lines had lost their sharpness, to return it to the engraver who produced it, or, if years had passed by, to his successors, to be retouched. The engraver would take his tools and go over the plate to strengthen the parts that had become weak and indistinct with the wear of printing, or, in the case of an etching, the parts that had lost their original effect would be re-etched. The collector must therefore be on his guard against worn and reworked plates, and as a rule must decline to purchase prints that betray this treatment. In many cases this reworking can be detected, for the renewed parts are thereby brought into undue prominence, so that the balance of the picture's tone is lost. Frequently in impressions from retouched plates of portraits, inharmonious outlines obtrude themselves in the features and in details of the dress. When the collector has satisfied himself that the plate was in a good state of preservation at the time of printing, that it had not been retouched, and that the wear and tear of printing had not made itself manifest, then he must turn to the second fundamental test—the condition of the impression or print.

The impression should bear evidence that it has been carefully preserved; but the purchaser must be careful to ascertain that a good appearance has not been obtained at the expense of over-cleaning and restoring. Also it must be free

from the effects of rubbing, by which its brilliant pristine quality may have been impaired or ruined. It must not have been 'backed'—that is, pasted down upon another piece of paper, nor must it have been 'laid down' upon cardboard; but it must be in the same condition as when it was taken from the printing-press.

The intending buyer should hold the print up to the light to examine the texture of the paper, for by this means repairs are frequently detected; and he must be cautioned against buying prints in which holes and tears (except in a minor and quite unimportant degree) have been repaired by inlaying patches of paper, upon which the lost portions of the engraving have been made good by strokes of a pen. This work, which to a small extent may be justifiable, is sometimes done on a large scale and with great skill, so that a keen eye is required to detect it. If the print be framed, it should always be taken out for examination before purchasing, as a frame may cover a multitude of sins; and the buyer should not be put off his guard by an old frame. It may seem curious to have to write in this strain, warning the beginner to be so much on the alert against deception; but, while our leading dealers are men of integrity and of high repute, unfortunately experience proves it necessary to give this caution and advice.

Then, there is the ordeal by touch; for the feel of the paper is an important aid in judging the genuineness of an old print. For example, the paper of the eighteenth century is generally of a soft and somewhat silky texture, while that used in more modern times is hard and harsh. These

differences to the touch, in the paper, cannot be satisfactorily explained in black and white, but the collector, by experience, will soon appreciate the importance of the test. The mere fact, however, that the paper is old is not a sufficient guarantee that the impression is old, for it not unfrequently happens that an old plate has escaped destruction, and, old paper being still at times procurable, the result is a modern impression of an old plate on old paper. Again, an impression produced by copper-plate printing must necessarily present a surface that is more or less rough, so that the finger moved lightly across it can detect a surface akin to that of the page of a book used by the blind, though, of course, only in a microscopic degree. Should it happen that a reputed copper-plate print presents a polished flat surface, there is a chance that the impression has been either very much restored and pressed or that it is a photographic reproduction.

Now we come to the question of margin, about which much has been said and written. It is most desirable that a print should have a good margin, but to pay large prices solely on this account is simply to exercise a fad. If the margin of a print has been well preserved, it is reasonable to expect that the print itself has been the object of tender treatment, and the wide margin, making it possible to handle a print without touching its engraved surface, adds yet another chance for its preservation; but beyond considerations such as these it is not wise to appraise the value of margin. The more modern a print is, the more margin one is likely to find; but the older it is, the more must the margin be expected to have decreased, without

serious loss in value. Thus, many of the choicest and most expensive Rembrandt etchings and Dürer engravings have but very little, if any, margin.

Further, if the collector comes across a fine old print with a wide margin, he must carefully examine it to see whether this margin be genuine. It is by no means unusual to find old prints with apparently good margins which, upon close and critical inspection, turn out to be false. The print, really clipped close to the work, has been carefully and cleverly inlaid into a frame of paper closely resembling that of the print, and a fraudulent wide margin has thus been secured. Therefore, buyers must beware, lest prints with spurious margins find their way into their portfolios.

But these warnings need, perhaps, some qualification, lest we be misunderstood. It must not be inferred from what has been said, that the craft of the print-cleaner and restorer is a fraudulent one, for, on the contrary, every collector is constantly and legitimately in need of his services. We are simply endeavouring to inform the amateur of work that is sometimes done for the purpose of deception, and so to caution him against traps that frequently catch the unwary. Then again there is the subject of retouched plates. While in a very high proportion of cases the quality of a plate seriously deteriorates under the hand of a retoucher, and the collector should therefore, as a rule, shun impressions printed after the rework, still there are instances in which plates have been reworked by skilful and well-known men, with the result that they have been improved rather than weakened. John Smith, the greatest mezzotinter of the seventeenth century and the early part of the

eighteenth, well illustrates this point. Many plates, by a number of engravers, notably by Isaac Beckett, passed into his hands to be reworked and strengthened, and these, when reissued, were, if anything, in better condition than when they left the original engravers.

Then again, the warning against reworked plates does not hold good in cases where the engraver, after publishing the first state of his plate, has felt that he could add beauty to it by further work, which in a mezzotint might even involve some re-rocking. A notable instance of this is Finlayson's rare and celebrated print of the younger of "those goddesses the Gunnings," Elizabeth Duchess of Hamilton and Argyll, after the painting by Catherine Read, published in 1770. In the second state of this plate the re-rocking, in certain portions, shows plainly, but the print has become more beautiful and desirable by reason of the richer shadows and the more subtle and delicate modelling of the face, giving it a sweeter expression. In fact, it has been questioned whether this was not an altogether different plate; but careful examination will show that the improvement in the general effect is only the result of the engraver having satisfied his artistic conscience by further work upon the plate which he had regarded as finished.

Only those who have been present while the amateur is buying prints, or showing his purchases to his friends, can know how many are the pitfalls into which he is liable to slip. When he has a little technical experience, the question of the 'plate-mark' presents a difficulty by no means easy of solution. He knows that an impression

from a copper or steel plate can be recognized by the plate-mark or indentation that surrounds the impression at a short distance from the subject, indicating the boundaries of the sheet of metal from which the engraving was printed, and so he naturally expects to find a plate-mark upon every steel or copper-plate impression he meets with. But, from time to time, he sees prints (especially those of about the second and third decades of the nineteenth century) which bear the undoubted appearance of steel or copper plate impressions and yet have no plate-marks. He is therefore in a dilemma which he cannot solve to his satisfaction. The solution, however, is a simple one. The illustrations to such works as Rogers's Poems and Scott's Novels were engraved on plates larger than the pages of the books; so that, when the impressions were cut down for the purposes of binding, the plate marks were shorn off. Hence their disappearance. Again, if the reader will take his visiting card he will find it shows no plate-mark upon it, and, in this instance, it is because the card is smaller than the copper-plate from which it was printed.

Before deciding upon a purchase, it is always well, where convenient, to consult a catalogue in which the print is described and the 'states' are set forth; and it is also a good plan, where possible, to compare the print under consideration with another impression. If the beginner could go to some public collection and carefully compare and study a series of impressions from one plate which records its history from the first state to the last, he would receive a most ex-

cellent education, which would help greatly to the training of his eye in the matter of quality of impression, and would serve him in good stead when deciding upon his purchases. In buying, it is a good rule for the collector to satisfy himself that the print is intrinsically well worth acquiring before ascertaining whether it is rare. He should not be misled into buying simply from such statements as 'scarce,' 'rare,' etc., but the purchase should be provisionally decided by the qualities and merits of the print itself. The amateur should collect to enjoy, not merely to possess; and, although specializing is strongly to be recommended, as already stated, he should not slavishly limit his field, but be always ready to accept a really good print, old or new, that offers itself, if it can be bought at a reasonable price.

We have used the expression 'state,' but so far we have given no explanation of the word. The term is used often enough, but many who dabble in prints have vague ideas as to its meaning. It is by no means unusual to be asked, 'How do you know the first state from, say, a third or fourth?' a parallel question to which might very well be, 'How do you know the eldest from the youngest of a family?' The answer to each question would be the same: 'By comparison and general knowledge.' The 'states' represent the different stages through which a plate passes in the course of its history.

During the time a plate is in the hands of the engraver an impression is occasionally printed, so that the craftsman may judge of the progress of his work. These impressions from the unfinished plate should not rank as states, but 'engravers'

GUILLAUME DE BRISACIER

(*From the Line Engraving by Antoine Masson after Mignard*, 1664)

progress proofs.' When the engraving is finished then the states begin to count, but their order and number are matters to be settled in the case of each particular plate, according to the circumstances of the case and according to the custom of the artists. Rembrandt's plates have many states, Lucas van Leyden's but few.

Let us suppose the history of a plate. When the engraver decides that his work is complete, a batch of proofs—before any inscription or lettering—is printed off, constituting the 'first state'; then probably an inscription is added to the copper, when a further batch of impressions will be taken, forming the 'second state'; afterwards the plate perhaps meets with an accident and has to be returned to the engraver to be repaired, impressions taken after this constituting another 'state.' And so the number of states may be few or many, according to the vicissitudes of the plate.

From this explanation it will be seen that the changes which constitute 'states' take place either in the inscription or in the work upon the subject. We will therefore give an actual example of each kind which, it is hoped, will make the matter quite clear. The portrait of Guillaume de Brisacier, by Antoine Masson, exists in four states, all of which concern the lettering round the oval. In the *first state*, an impression of which we have used, there is no lettering at all; in the *second*, the legend *Gvillavme de Brisasier Segretaire des Commandemens de la Reyne* 1664 has been engraved; in the *third state*, the spelling of the surname has been corrected from *Brisasier* to *Brisacier*; and in the *fourth*, the word *Segretaire* has been corrected

to *Secretaire.* Impressions are known in each of these four states.

The example we have chosen to illustrate the states of a plate caused by alterations in the work upon the subject, tells an interesting story of the changes of political opinion in England during the disturbed times from Charles I to James II. We reproduce the whole of the plate from an impression in the first state, and the head portion only from impressions in each of the four succeeding states. The plate was engraved by Pierre Lombart, the eminent Franco-Dutch engraver who worked in this country from 1648 to 1662; and it was a made-up composition after Van Dyck, for no single painting by that artist exists exactly corresponding to the plate. It was a portrait, but of whom? In the *first state* we see the head portion left blank, since some public event had probably occurred to stop the progress of the plate as originally intended. Doubtless the portrait was first meant to be Charles I, but that monarch becoming unpopular, the publication of his portrait might have been a failure. It is questionable, however, if this impression we call the first state was actually the first, for there are traces of earlier work which appear to have been removed. In the *second state*, a head has been etched in outline, but the identity of the personage has not been established. In the *third state*, the head of Cromwell appears, and the sash passing from the left shoulder to the right hip has been removed, and placed round the waist instead. In the *next state*, the head of Cromwell has given place to one of Charles I; and in the *fifth*, Charles's head has fallen, and a second and older head of Cromwell

State I

EQUESTRIAN PORTRAIT

(*From the Line Engraving by Pierre Lombart after Van Dyck*)

State II.

State III.

State IV.

State V.

HEAD PORTION OF EQUESTRIAN PORTRAIT

(*From the Line Engraving by Pierre Lombart after Van Dyck*)

with less hair has been substituted. The plate underwent other changes, but the above are quite sufficient for the present purpose, and we could hardly have chosen a more instructive example to illustrate the states of a plate caused by changes in the work upon the subject.

'Remarque proofs' are those, early ones, in which a vignette more or less appropriate to the subject of the print is found in the inscription space, with very little or no lettering. Upon 'artists' proofs' the autographs of the artists generally appear, written in pencil.

These remarks bring forth another word of warning, this time on the subject of 'false proofs.' It was sometimes a practice, principally towards the end of the eighteenth century, to place a narrow strip of paper across the inscription space of the copper after the plate had been inked, so as to mask the lettering before passing the plate through the press. By this means a fraudulent impression was obtained, which at first sight has the appearance of a 'proof before letters.' The device is ingenious, but it is scarcely likely to deceive the amateur who is aware of the practice, for the strip of paper causes a crease across the impression of this spurious proof just below the subject, which can readily be seen. But here it must be observed that this custom of 'masking out' was not invariably done dishonestly, for one or two engravers—particularly Charles Turner, the mezzotinter—made a frequent practice of taking one or more masked impressions immediately upon the completion of a plate, before the inscription portion was cleaned and prepared for the lettering engraver. In these instances the 'masked proofs,'

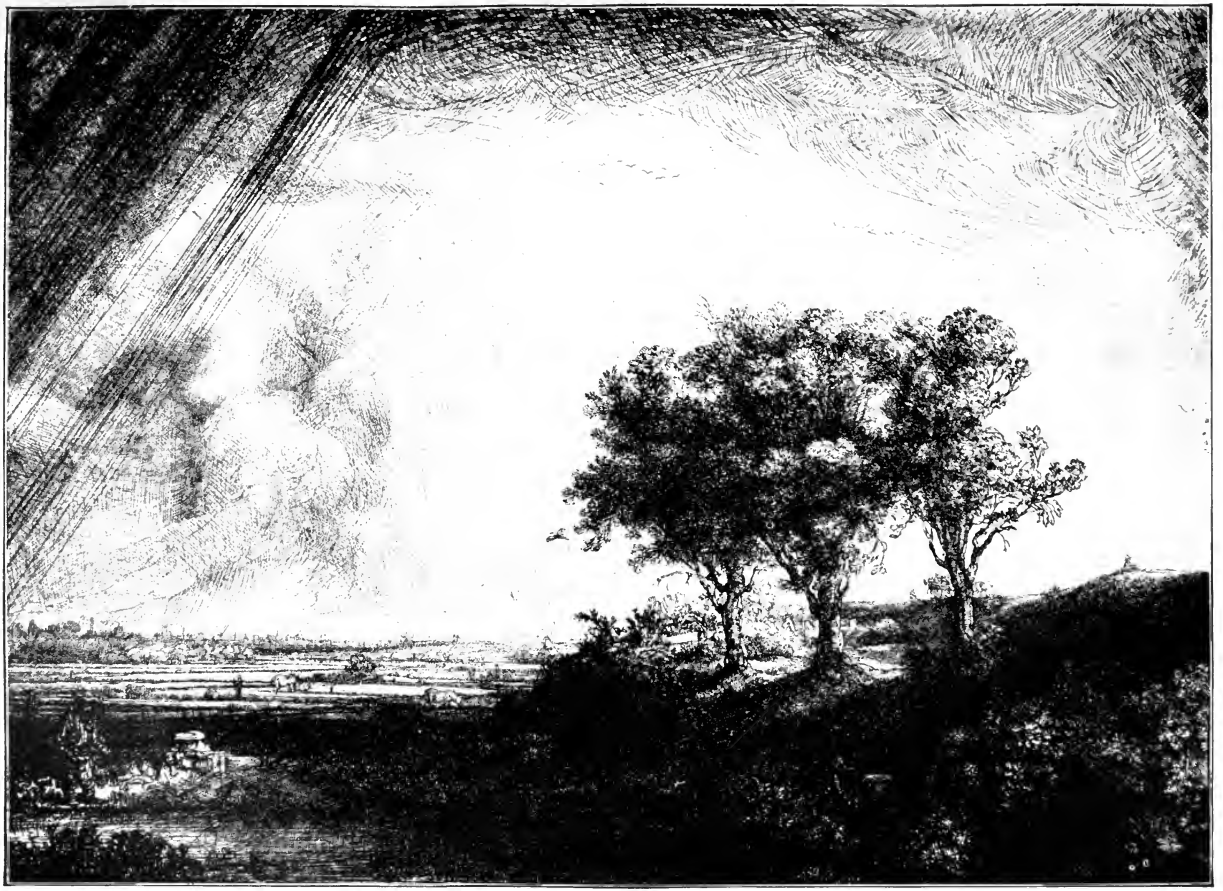
instead of being late and worn spurious impressions, are really the finest that exist. So, although a 'false proof' should be regarded with great suspicion, it must not be rejected without a careful examination of the engraved work.

The purpose underlying the selection of the illustrations to accompany this initial chapter (excepting, of course, the series of states of the frequently altered portrait), is to set forth the four principal methods of work—etching, line-engraving, mezzotint, and stipple—so as, at once, to familiarize the reader with the different technical qualities of the various methods of engraving. Well-known examples have been selected in order that the amateur, when he sees the reproductions, may recognize them and recall the appearance and character of the original prints from which they have been photographed. In the mechanical process of reproduction by the half-tone method the actual technique of the original engravings is necessarily more or less lost; and the delicate copper-plate hand-printing having to give place to the steam-printing machine severely handicaps the result. However, original impressions are readily accessible at the British Museum, and in other public collections, so that the reader will find easy opportunities for making careful examination of 'proofs' and also ordinary 'print states.'

Of the first two illustrations one is taken from Rembrandt's famous etching of *The Three Trees*; and the next is reproduced from an exceedingly rare fine impression of the famous *L'Abside de Notre-Dame de Paris*, the masterpiece of Charles Méryon, one of the fathers of modern etching, pro-

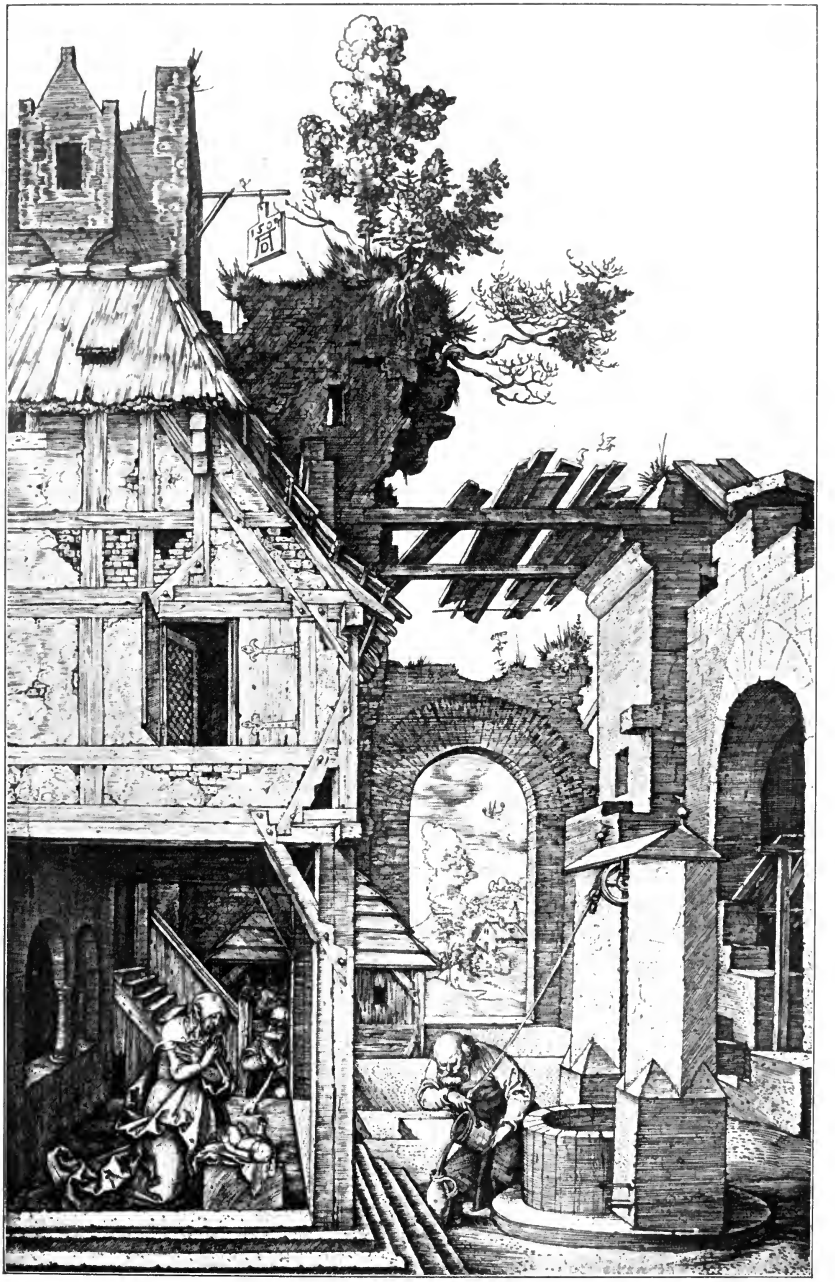
LADY CATHERINE PELHAM CLINTON

(*From the Mezzotint by John Raphael Smith after Sir J. Reynolds*, 1782)



THE THREE TREES

(*From the Etching by Rembrandt*, 1643)



THE NATIVITY

(*From the Line Engraving by Albrecht Dürer*, 1504)

SOUTHWARK FAIR

(*From the Line Engraving by William Hogarth after a Painting by himself*, 1733)

duced in the year 1853. It has been recorded that Méryon himself was paid *1s. 3d.* (a franc and a half) for an impression which to-day might fetch £640, the price actually realized for a first state at the sale of Mr. H. S. Theobald's collection in 1910. In the process of etching, a copper-plate is coated with wax, then the lines of the subject are drawn through this wax ground to the surface of the plate with a needle, and afterwards submitted to the action of acid. If these etched lines are examined with a magnifying glass it will be observed that they retain all the freedom of strokes drawn with a pencil or pen. This freedom is a characteristic feature of etched work.

The exquisitely engraved *Nativity*, by Albrecht Dürer, the chief of the German School, produced in the year 1504, and the less refined though admirable and important *Southwark Fair*, 'Invented, Painted and Engrav'd by Wm. Hogarth, 1733,' have been reproduced from line-engravings. In this method the lines are made by a lozenge-shaped tool (a kind of chisel, called a burin or graver), which is firmly held almost horizontally with its handle in the palm of the hand, and pushed along with precision so that the cutting-point ploughs the bare metal plate. In this way, it will be understood, the lines or strokes must be of quite a different character from those of an etching, that they must lose much of freedom, and become more regular. A comparison of the illustrations of these two styles will show what is meant. In the fifth illustration we have a reproduction from the mezzotint of *Lady Pelham Clinton feeding Chickens*, 1782, engraved by John Raphael Smith, after Sir Joshua Reynolds, and, following this, one

of the charming portrait of *Lady Caroline Price*, 1788, by John Jones, after the same painter. This manner of engraving is altogether different from those already described. The surface of the copper-plate is first uniformly roughened, being worked over with a toothed instrument called a rocker, a process which is termed laying the mezzotint ground. If printed from after this 'grounding' has been completed, the plate would yield a perfectly black impression; but with a sharp tool the mezzotinter scrapes away more or less of this roughened surface, and so gradually develops his subject with its delicate gradations of light and shade, until in the end he obtains the finished engraving such as we have reproduced, though reproduction cannot do justice to an original mezzotint.

Lady Rushout and Daughter, 1784, from an engraving by Thomas Burke, after Angelica Kauffmann, represents the stipple method. With this process the result is produced by dots of varying degrees of strength, some engraved and some etched upon the copper-plate. The foregoing explanations will differentiate, in a brief general manner, the styles of the leading methods of engraving; but we shall recur to each, and describe the technique more in detail, in the following chapters.

LADY CAROLINE PRICE

(*From the Mezzotint by John Jones after Sir J. Reynolds*, 1788)

LADY RUSHOUT AND DAUGHTER

(*From the Stipple Engraving by Thomas Burke after Angelica Kauffmann*, 1784)

CHAPTER II

ETCHING

ALTHOUGH line-engraving was flourishing early in the sixteenth century, while the great epoch for etching was not until a century later, still we think it will be better to familiarize ourselves with etching first, for we shall find, when we come to discuss line-engraving, that, as a rule, the preliminary work upon the plate was done with a mordant. Etching is believed to have been used in the work of the mediæval goldsmiths, and in the ornamentation of swords and armour; and, although it was during the early part of the sixteenth century that the process was first employed for producing impressions from etched plates upon paper, the great development of the art was reserved for the seventeenth.

But we will first endeavour to answer the questions, What is an etching? and how is one produced? As a fact, almost every schoolboy, at some time, has been an unconscious etcher; for, when he became the happy possessor of a knife, and covered the large blade with soap so that he could scratch his name through it on to the surface of the metal, and afterwards submitted these scratched lines to the action of acid to make them permanent, he was really practising etching. The artistic etcher first covers the surface of his copper-plate with a thin coating of wax-ground, and then

through this ground he draws the subject he requires with a needle, or other sharp-pointed instrument, and thus lays bare upon the metal the lines which in the impression are to appear black. Then, having protected the back and edges of the plate with a coating of Brunswick black, he immerses it in a bath of acid, when the mordant at once bites into the exposed lines, but cannot attack the portions covered by the wax. When the distance and other parts that need to be treated lightly have been sufficiently bitten, the plate is withdrawn from the bath, so that these light portions may be painted over with varnish to preserve them from further action of the acid, and the plate is again immersed. The processes of biting and 'stopping out' are several times repeated, until the darkest lines have been sufficiently bitten, when the wax is removed and the plate is ready for the printer.

It will be seen that these simple technicalities make etching eminently suitable to the artist for expressing his own pictorial thoughts through the medium of copper-plate and paper. Other methods may be better for the interpretation of pictures by the great masters, but etching is exceptionally fitted for the personal spontaneous expression of the artist's own visions and conceptions. By this direct communication between the artist and his admirer, an intimacy is established which brings the amateur face to face, as it were, with the master's mind, for no interpreter, or middleman, stands between. Hence the deservedly high position etching holds among the graphic arts at the present day, and the fascination it rightly exerts over collectors. Looking at an etching, say by Rem-

brandt, we can fancy ourselves glancing over the artist's shoulder as he uses the needle, and talking with him about his work. It is worth remembering, by the way, that, though this great master painted many pictures and etched many plates, the sister arts were practised almost entirely independently of each other.

Soft-ground etchings, familiar to collectors in the Drawing Books of Samuel Prout of about 1820, and in some of the rustic subjects after George Morland, are produced in the following manner. A soft wax-ground, as the name of the style implies, is first laid upon the copper, and over this ground is strained a piece of smooth thin paper. The artist then draws his subject upon the thin paper with a lead pencil, pressing lightly or heavily according as he requires the strength of his lines to appear in the printed impression. When the drawing is finished he carefully lifts the paper from the plate, and finds that the wax-ground has adhered to the paper in all the places where the paper has been touched by the lines of the pencil, and that in the corresponding parts of the plate the surface of the metal has been left more or less exposed. The process of biting is then proceeded with in the ordinary way, and the printed impression has the appearance of a crayon drawing. Soft-ground etchings were much in vogue during the first decades of the nineteenth century, but the advance in the art of lithography drove them from the field. The method, however, is again in favour with etchers.

To attempt to deal with Rembrandt and his wonderful genius as an etcher, or to discourse upon the wide range and marvellous power of his

work, is beyond the scope of the present volume. Of the many books that have been devoted to this chief of all etchers we recommend the collector to commence with Mr. Campbell Dodgson's 1905 edition of the late Mr. P. G. Hamerton's 'The Etchings of Rembrandt,' supplementing this with Dmitri Rovinski's monumental catalogue and atlases of reproductions of all the 'states'; and Mr. A. M. Hind's recently issued volume 'Rembrandt's Etchings,' a critical essay and chronological catalogue, completely illustrated, following the order of the prints as they will be found in the British Museum. Rembrandt, who died in 1669, at the age of 63, having had his share of the bitterness as well as of the sweetness of life, has been happily described by Sir Sidney Colvin as 'a true Dutchman, resolute to see and interpret the world according to his own vision of it, observing northern nature with a northern eye, and not attempting to imitate the Greek or Italian grace of grouping or perfection of physical type; but investing life as he saw it, and the past as he imagined it, with an essential poetry of his own.' His work divides itself into three periods and styles: an early period when his achievements were mainly the product of pure etching (1628-1639), a middle period when etched work and dry-point were combined (1640-1649), and a third period when dry-point work largely superseded the bitten line (1650-1661). The cost of Rembrandt etchings will be alluded to in the chapter on the money value of prints.

We have already illustrated Rembrandt's etched work in the first chapter by his famous landscape, *The Three Trees*, and now we show a different phase of his art in the well-known portrait of

REMBRANDT LEANING ON A STONE SILL

(*From the Etching by Rembrandt*, 1639)

SPECIMEN OF ETCHED WORK, FROM THE PORTRAIT OF REMBRANDT

(*Enlarged to twice the scale of the original Etching*)

himself, richly dressed and leaning on a stone sill, produced in the year 1639, just before he made it his custom to add the dry-point work to stimulate and enrich the purely etched, or bitten, lines. The illustration gives as faithful a rendering as is possible in half tone; while, in order that the reader may the more closely study the essential qualities of etched work, we give, with it, a reproduction of the face portion only, enlarged to twice the scale of the original etching. Very little explanation is needed; but the amateur will notice that the lines have as much freedom of movement as if they had been made with a pen or sharply-pointed pencil—a vital quality that no other process of engraving can give; that each line is of the same thickness throughout—that is to say, has no gradation; and that the strokes reveal the direct inspiration of the master's mind, each one being made with a definite purpose. A short study of this enlargement will enable the amateur to distinguish the special character of the truly etched line which the tradition of Rembrandt has left as a legacy to all subsequent etchers.

Before leaving Rembrandt's work, it is necessary to add that many of his plates have been copied by his imitators with surprising and wonderful fidelity of line, so that the collector must be most careful lest in buying, as he supposes, genuine Rembrandts he is acquiring only copies. But Mr. Middleton-Wake's catalogue will prove an invaluable help to him, for therein the copies are mentioned, and their differences from the original etchings carefully pointed out.

Dry-point work, to which we have alluded, is

performed by simply scratching the needle into the copper-plate, without the assistance of etching-ground or acid. The needle used in this way raises what is termed a 'bur' on each side of the line (a phenomenon the reader can illustrate for himself by scratching a candle with a pin), and this bur, being of a jagged nature, retains a large proportion of ink in printing, and so imparts a rich velvety quality to the impression. A print abounding in bur is therefore highly prized; and, moreover, as this is of a fragile nature it quickly wears away, so that impressions 'rich in bur' are exceedingly rare.

The printing of etchings is by no means an ordinary trade task, but one requiring a true artistic instinct; because much can be accomplished, in the way of adding richness and depth to the impression, by 'mere printing.' For this reason many artists have preferred to print their own plates.

As the term 'etching' is still from time to time misapplied, let us say that etching is not drawing. The word *etch* is of Teutonic origin, and means to eat or to bite. The design and draughtsmanship of a plate may be quite excellent, yet the etching may be hopelessly bad, and *vice versa*. Fine craftsmanship is needed to make a fine etching.

Though Italy can claim among its practitioners of the seventeenth century Salvator Rosa, Lodovico and Annibale Carracci, Guido Reni, Ribera, and Guercino, it was in Holland that the art of etching principally flourished, and among its masters the chief (besides Rembrandt) were Ferdinand Bol, Jan Lievens, and Van Vliet—his immediate pupils and followers, Ostade, Everdingen,

PORTRAIT OF VAN DYCK

(*From the Etching by himself, about* 1635)

Seghers, Zeeman, Du Jardin, and Paul Potter. During the same period, however, Italy gave the world Stefano della Bella; Bohemia gave Hollar; and France, Claude, Callot, and Abraham Bosse.

In Belgium, etching did not find much favour, for the great school of line-engravers trained by Rubens for the interpretation of his own paintings helped largely to discourage and shut out the art of the etcher. In fact, it may be said that Van Dyck was the only great Flemish artist who practised etching, and even he did not work upon more than twenty plates. But impressions of these etchings in the first state—that is, containing the work of Van Dyck only upon them—are of the greatest rarity, and are eagerly sought by collectors. Almost all the subjects are portraits of famous men; and Van Dyck's personal work upon the plates was limited to the head, the other portions being left to accomplished engravers. From this series we select for reproduction Van Dyck's own portrait in the rare first state; and it will be noticed that while the style of work differs greatly from that of Rembrandt, the lines having less freedom, yet it has power and directness all its own. A few years after Van Dyck's death in 1641, the plate was completed by Jacob Neeffs, who added a bust, and placed it upon a round pedestal. At Sir Seymour Haden's sale, in 1891, an impression from this plate in the first state realized £60.

In Holland, line-engraving was but little cultivated; and, instead, etching made its vital appeal, and was practised and developed to a far greater extent than in any other art-centre of Europe, the period of greatest work—both in

quantity and quality—being from about 1630 to 1670. Among Dutch etchers one naturally thinks first (after Rembrandt) of Adriaen van Ostade, who was born at Haarlem in 1610. Though in easy circumstances, he was content to stay in his native country, and by means of his copper-plates to mirror the peasant life around him in his own inimitable manner. Ostade etched about fifty plates, and the first states are not always the best, as he at times retouched and improved the coppers. But, on the other hand, the late states, issued after Ostade's death, are to be avoided on account of the unskilful reworking upon them. His work is not uniformly of the highest quality, so it will not be necessary for the collector to endeavour to possess a complete series of the etchings, but a selection of them will be sufficient. Among the best plates are *Saying Grace*, *A Peasant paying his Score*, *A Woman singing*, *The Knifegrinder*, *The Hunchback Fiddler*, and *The Family*. Besides these the collector should seek the second and more finished state of *The Dance in a Tavern*, Ostade's largest plate, representing a scene of true Dutch spirit and sentiment, and the first state of *A Woman spinning*, which is reproduced here, probably Ostade's finest performance in etching, a subject bathed in sunshine, and glowing in the warmth of a summer afternoon.

Ostade's best pupils were Cornelis Dusart and Cornelis Bega, who, though they followed in the footsteps of their master, fell short of the excellence he attained. Sir Frederick Wedmore, however, whose opinions on etching are always entitled to respect, praises Bega highly.

Turning to the landscape phase of Dutch etch-

A WOMAN SPINNING

(*From the Etching by Adriaen van Ostade*, 1652)

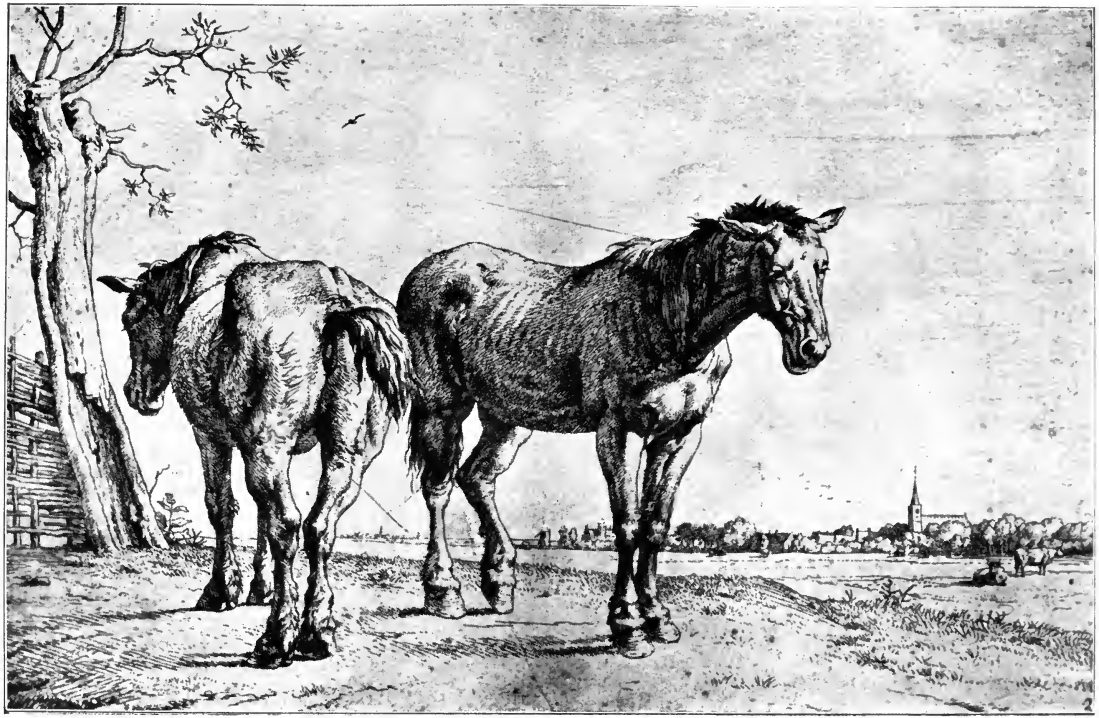
ing, we come first to Hercules Seghers, whose methods and effects were admired and studied by Rembrandt. Seghers' etchings are rare; and they have secured a distinctive place in the history of the graphic arts, as they show the first attempts in colour-printing from copper-plates. To obtain his results Seghers used but one plate for each subject, and the printing was done in only one colour; but the effects were enhanced by the use of coloured papers, and sometimes he tinted the papers or added colour to the impressions by hand. In several instances impressions exist from the same plate varying in colour and effect. Seghers was born about 1590, and lived some fifty-five years; and his etchings comprise chiefly hilly landscapes, or landscapes with wide horizons, the latter showing the value of straight lines in depicting broad stretches of flat country.

Working about the same time as Seghers were the brothers Jan, Adriaen, and Esaias van de Velde. In the twelve etchings of *The Months* by Jan, the severe characteristics of Dutch art have full play; and the heavy etching combined with graver work may be traced to the influence of his study under Jacob Matham, the line-engraver. Many of his plates are well worth collecting. The landscapes by Esaias, however, show a freer and more natural rendering; while the cattle subjects of Adriaen are treated with natural effect and etcher's charm. In the impressions of the three *Views in the Bosch at the Hague*, by Roeland Roghman (after the plates had been retouched by Pieter Nolpe), the texture of the foliage has been tenderly portrayed, with a pleasing play of light among the branches of the trees.

Allardt van Everdingen, who died in 1675, introduced a new type of landscape into Holland as the outcome of a chance visit to Norway. He was first a painter of marine subjects, and, while extending his art-knowledge by following the vocation of a sailor, a storm drove his ship to Norway, and he stayed there for a time, making sketches of the scenery around him. Returning to Haarlem by the year 1646, he produced a number of etchings of Norwegian landscapes which, by their novelty in the eyes of the Dutch, accustomed to their own flat country, quickly gained popularity and soon became a fashion. Everdingen's influence is noticeable to a marked degree in the graceful etchings of trees and woodland scenery by Jacob van Ruysdael, which, in the first states, are very rare.

The great naval power of Holland in the seventeenth century found expression in the etchings by Reynier Zeeman and Ludolph Bakhuysen. These two artists produced a number of battle pieces, views of shipping, etc., which are interesting both as works of art and as records of history. In the British Museum is a fine large water-colour drawing by Bakhuysen, dated 1702, giving a panorama of Amsterdam, and said to have been made as a present for the Czar, Peter the Great, in commemoration of his second visit to that port.

Among a number of Dutch etchers reflecting Italian influence are Jan Both, whose landscapes give an impression of dulness, and whose figure subjects lack vitality; Karel du Jardin, an admirable etcher, who is seen at his best in landscape, or in animal subjects having a large proportion of landscape; and Nicolaes Berchem, some of



THE TWO PLOUGH HORSES

(*From the Etching by Paul Potter*, 1652)

whose early etchings, such as *The Shepherd sitting by a Fountain* (Bartsch 8), with their broad and delicate treatment, are full of a natural, spontaneous charm. Then, of course, Pieter van Laer must not be forgotten.

Anthonie Waterloo was a landscape etcher who ought not to be neglected, while, important as any, was Paul Potter, who studied horses and cattle in the calm and quiet of the pasture, and who has fixed for all time their attitudes and expressions when undisturbed by man. Potter, who died in 1654, at the age of twenty-nine, etched less than twenty plates; but they are all important, and the collector should, as far as possible, secure first states. The set of eight subjects of cows shows the artist's most intimate knowledge of cattle life and his wonderful skill in depicting it; and the same may be said of the set of plates picturing the stages in the career of a horse, from the well-groomed *Friesland Horse* in the first etching (Bartsch 9), to *The Old Hack and the Dead Horse* (Bartsch 13), in the fifth. Look, for instance, at *Two Plough Horses* (Bartsch 12), which at a superficial glance simply depicts two poor worn-out creatures very near their end. But note what Mr. Binyon, whose delightful book[1] we strongly recommend to the collector of Dutch etchings, and to which the writer is much indebted for some of the facts given above, writes concerning these two horses: 'By some magic of sympathy Potter makes us feel the ache of their limbs, stiff with fatigue, just as he expresses the patience in their eyes. Yet, tender as is the feeling of the

[1] 'Dutch Etchers of the Seventeenth Century,' by Laurence Binyon, 1895.

drawing, it is so restrained that "pity" seems a word out of place. It is rather the simple articulation by means of sensitive portrayal, of an else inarticulate pathos. Such drawing as this is in a true sense imaginative.'

By far the most industrious etcher and engraver of the seventeenth century was undoubtedly Wenceslaus Hollar, whose catalogued plates, chiefly etched, but sometimes partly engraved in line, reach the enormous total of 2733, and include religious and historical subjects, portraits, architecture, topography, costumes, etc. Born at Prague in 1607, he came to England with the Earl of Arundel in 1637, and after many vicissitudes of fortune, died here on 28th March 1677, in great poverty. An indefatigable, conscientious, and admirable artist, with an observant and exact eye for the interesting pictorial fact and scenic detail, and a dexterous and delicate craftsmanship, Hollar has laid the historian, the topographer, and the archaeologist under a considerable debt of gratitude for his accurate and spirited views of many places, both here and abroad. But most valuable of all, perhaps, are those etchings of his that show us vividly what London looked like before the great fire, and immediately afterwards. Most of these make little or no appeal to the collector who seeks only prints of fine artistic accomplishment, but that collector who treasures, when he can find them, such rare and delicate plates as the series of *Muffs*, the *Seashells*, *The Four Seasons* set, the costume sets, particularly that charming plate, *The Winter Habit of an English Gentlewoman*, and *James II as a Youth*, after Teniers, will surely seek to add to his collection such representative Hollars as

the *Royal Exchange* of 1644, *Arundel House, London from the top of Arundel House*, the *Greenwich, Windsor, Whitehall*, and, say, the *Views in the North of London*. In his later and more unfortunate days, poor, patient Hollar worked for the printsellers at the rate of fourpence an hour, and the 'Merry Monarch' proved a not much better paymaster.

Claude, the most famous of French landscape painters, studied at Rome and Florence, and etched a few desirable landscape plates between the years 1630 and 1663, of which only the best display a complete mastery of technical methods, while all show the classic influence of his training, and possess the great pictorial qualities. They are notable for their treatment of atmospheric effect, and perhaps the most desirable are that masterpiece *The Cowherd, Sunset, Peasants Dancing*, and *The Wooden Bridge*. Callot, another French artist who worked in Italy, gave a powerful stimulus to the art of etching, and produced some plates of great merit, many of the subjects being on a minute scale yet crowded with figures. Although not expensive, these etchings are in demand on account of their dexterous handling; and perhaps the best known set is that of *The Miseries of War*. Callot died in 1635, at the age of forty-three. Abraham Bosse, the third Frenchman we have named, was working some years later than Callot, and as an etcher his manner was much more severe, his work, indeed, being more nearly allied to that of the line-engraver. By way of set-off to Claude and Callot—Frenchmen who studied in Italy—we have Stefano della Bella, a Florentine, who worked in France and

etched subjects for packs of educational playing-cards, it is said (though with little reason), for the purpose of teaching the young king, Louis XIV, history, mythology, and geography. This artist etched a large number of plates displaying great power of drawing and freedom of touch.

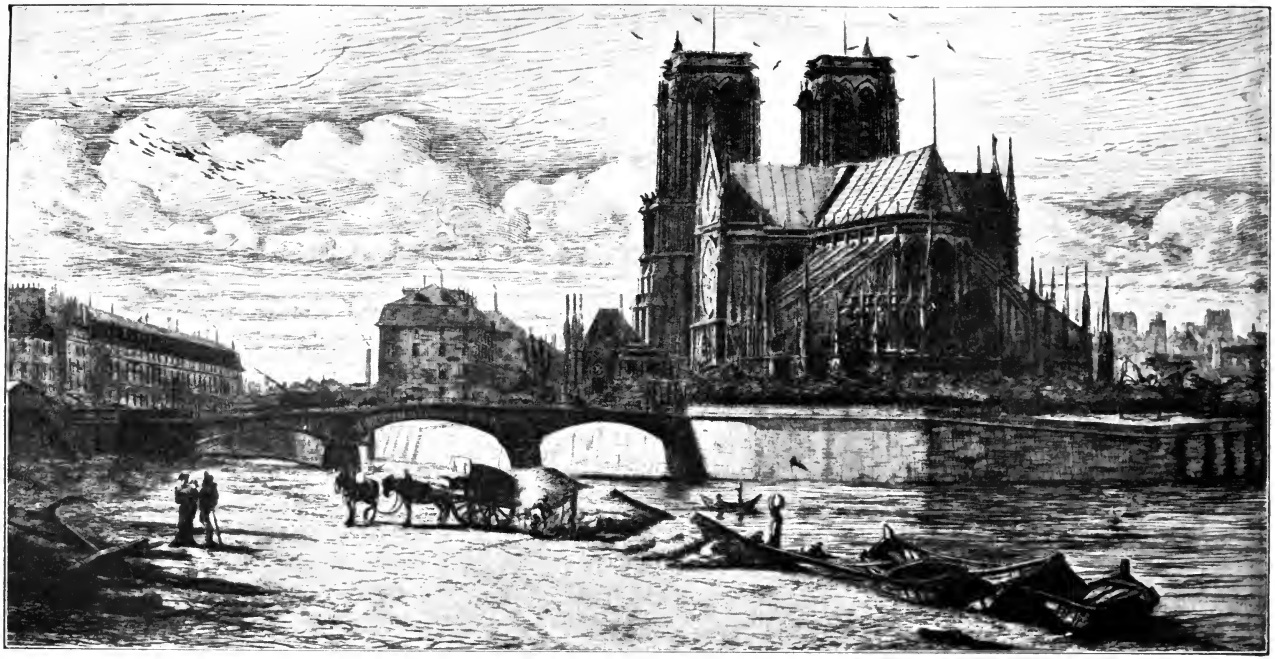
The eighteenth century saw little original etching of any importance done, except in the cases of such really notable etchers as Canaletto and Tiepolo, both father and son, and Piranesi. Then, of course, Goya, the great Spaniard, whose wonderful etchings were produced at the end of the eighteenth and beginning of the nineteenth centuries, will also require the attention of the collector, who will be able to study a large collection of his work, including *The Caprices*, in the British Museum Print Room. But Mr. Hamerton, in his 'Graphic Arts,' tells us: 'For a long time before the modern revival of etching, it was treated with a degree of contempt which is hardly imaginable now. People could not be induced to look at etchings.' Though there were signs of an awakening in England during the second and third decades of the nineteenth century, it is to France that one must turn for the first distinct rays of the new dawn that was to lead on to the bright noon of the etcher's art.

Among the pioneers of this revival were Ingres, Delacroix, Paul Huet, and Corot—men who were striving to throw off the traditions of an older school, and were feeling their way to a freer atmosphere. Ingres appears to have etched but one plate, a portrait of *Gabriel Cortois de Pressigny*, Archbishop of Rennes, and French Ambassador

at Rome; and the skill with which he has handled the needle, notwithstanding a tendency towards the line manner of work, and the knowledge he possessed of the use of acid, make one regret that he did not devote his talent to etching during the half-century that he lived after making this interesting and most promising experiment, which Beraldi thinks Van Dyck himself might not have disavowed. The etching bears the date 1816. Eugène Delacroix's plates were etched during the thirties; and they embrace Bible, portrait, and animal subjects. But while they possess the interest of pioneer work, they may not much attract the collector, as they betray a lack of mastery over technical difficulties. Huet was working about the same time as Delacroix, but his plates (landscapes) vary in the skill with which the acid was applied, though the masses of shadow in the foliage and upon trunks of trees are effective, and his best plates have distinct merit. Corot carried the improvements in the manipulation still further, and made his landscapes more poetic. He was able to produce greater effects of atmosphere, and gained, besides, a fuller insight into the capabilities of etching, though his command of its technique lacks a complete fulfilment. Although these artists were unable to produce masterpieces of etching, they broke the ground anew and opened the way to the achievements of the mid-nineteenth century and onwards, which were effected mainly by Méryon, Jacquemart, Millet, Lalanne, Jacque, and Bracquemond.

Charles Méryon began his career as a sailor, but returning to Paris in 1846, he settled down to the life of an artist, was the victim of a chequered

career, and ended his days in an asylum. Giving up painting on account of colour-blindness (*daltonisme*), he devoted his genius to etching, under the guidance of Eugène Bléry. After a few plates, in which he translated work of the Dutch painters, he launched out into his own original field, and in the early fifties produced that wonderful series of *Views of Paris* by which he will always be best known. Unlike Hollar, whose work bears the stamp of almost photographic or documentary accuracy, Méryon's etchings show Paris as it appeared to his visionary temperament. His work displays a hand of extraordinary skill, and as artistic studies of architecture, combined with atmospheric and poetic effects, his etchings are unsurpassed. From this series we have already reproduced the finest plate, the *Abside de Notre-Dame de Paris*, as an illustration to the first chapter; and perhaps the reader can imagine its brilliant qualities. The impression (a first state) from which the reproduction was made is of the greatest rarity, and has upon it six lines of poetry in Méryon's autograph. Such an impression is scarcely likely to come into the possession of a collector, but one in the second state is a prize well worth striving for, and as much as £350 may be asked for it. Sir F. Wedmore, in his 'Méryon and Méryon's Paris,' when describing the second state, says: 'Brilliant and rich impressions of this state (*i.e.* with Méryon's name and the date on the left side, and his address on the right) on thinnish wiry paper—old Dutch—represent the plate admirably. The thick paper impressions are inferior.' To Sir Frederick the collector of Méryon must look for guidance, for no



L'ABSIDE DE NOTRE-DAME DE PARIS

(*From the Etching by Charles Méryon*, 1854)

writer has made a more enthusiastic and critical study of that master.

Though Jules Jacquemart's work is totally different from that of Méryon, still this Parisian draughtsman and engraver, whose principal plates were done some ten years after Méryon's *Paris* series was published, well deserves the praises that have been showered upon him for his renderings, by means of etching-needle and acid, of the various textures of precious stones, chased metals, pearls, crystal, and porcelain. The work is often exquisitely delicate, and drawn with surprising dexterity; and the unerring accuracy with which he has rendered the faceted surfaces of jewels, and the subtle reflections on glass, is amazing. Jacquemart was the son of a collector of *objets d'art* in fairly affluent circumstances, and thus was brought up surrounded with art-treasures by which to train his eye. Though he died in 1880, at the early age of forty-three, he managed to etch a large number of plates, from among which the collector will make his selection according to his preference for the objects depicted. The quantity and variety of his work render the choice no easy matter. Jacquemart's original etching was chiefly concerned with still life, and his most exquisite and characteristic work is to be found on the plates of his father's *Histoire de la Porcelaine*, published in 1862, and the sixty plates of *Gemmes et Joyaux de la Couronne.*

Felix Bracquemond, the painter-etcher, produced six or seven hundred plates—landscapes, subjects of daily life, and portraits—and his work is characterized by boldness of design, especially in his bird-subjects, though the quality is unequal.

The favourites are *Le Haut d'un battant de Porte* and *Le Vieux Coq*. Some of his landscapes have the charm of expressing much in comparatively few lines; and though he has executed a number of etchings after other artists, we prefer him in his original work, and especially admire his landscapes. His etchings obtained a prominent place at the Burlington Fine Arts Club exhibition, illustrating the French revival of etching, in 1891.

One of the most brilliant stars of the revival was certainly Jean François Millet. His etchings do not much exceed twenty in number, but they exhibit a sufficient command of the art, with masterly draughtsmanship, richness of effect, and great economy and power of line. *Les Glaneuses*, *La Grande Bergère*, and *La Gardeuse d'Oies* are three notable examples of his etchings, and we have selected a fourth, *Le départ pour le travail* as an illustration of his style, from which the reader will be able to study the admirable and skilful way in which Millet has produced his gradations, from strong foreground to delicate distance, by means of several bitings. The etching, which was executed in 1863, twelve years before the artist's death, depicts two young peasants going forth to the fields in the clear light of the early morning, the woman wearing a basket on her head through which the rays of the rising sun penetrate, the man carrying a long fork upon his shoulder. Both are shod with sabots. In the distance, on one side, a plough awaits the ploughman who, with his team, approaches from the other. Beyond all are the scattered houses of a village.

LE DÉPART POUR LE TRAVAIL

(*From the Etching by Jean François Millet*, 1863)

VIEW OF RICHMOND FROM THE THAMES

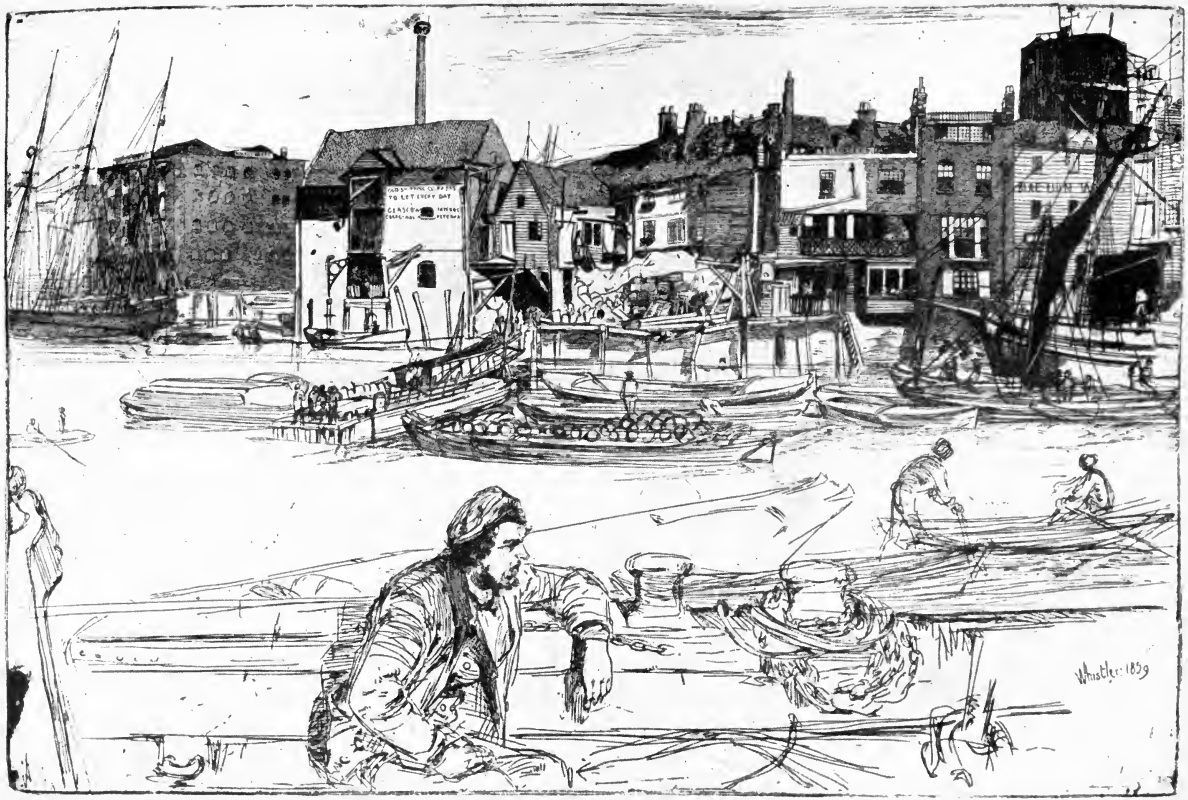
(*From the Etching by Maxime Lalanne*, 1871)

Maxime Lalanne, whose original plates are almost all views in various towns in his native country—Bordeaux, Rouen, Paris, etc.—and in or near London, produced much sterling work, and, though his views are somewhat architectural in treatment, they are by no means deficient in atmospheric effect. He was an accomplished draughtsman and a skilful biter; and some of his smaller subjects perhaps represent him at his best. When looking through a collection of his etchings—first original work, and then translations from the canvases of others—how vividly one feels the charm of the one and realizes the deficiencies of the other! When, after examining the subjects which were the result of his own vision and the outcome of his own inspiration, we come to those translated by him from others' paintings, we seem, in an instant, to lose the etcher's personality and genius: the artist disappears, and a copyist—a stranger wrestling with a foreign tongue—takes his place. We give a characteristic example of his original work in the *View of Richmond* taken from the towing-path, and etched in 1871. Mr. Hamerton, describing this etching, says: 'Follow the gradations in the foliage about the hill, from the foot to the summit, near the "Star and Garter," and then descending to the left. All that distance is, in its own way, as good as etched work can be. And see how valuable, and how well put in, is that massive clump of trees in the middle distance to the left. Nothing can be better of its kind than that clump and its reflection.' Lalanne died in the year 1886, at the age of sixty.

Among other modern French etchers of note may be named in this chapter Daubigny, Appian,

himself. Nor is it necessary; for, as in the case of Rembrandt, a veritable literature on the subject has already grown to help the collector and the student, and the bibliography is extending. Sir Frederick Wedmore's catalogue—that labour of a fine critic's enthusiasm—Mr. Kennedy's supplement, and Mr. Mansfield's later catalogue are invaluable, while a careful study—say, at the Victoria and Albert Museum—of the sumptuous volumes issued by the Grolier Club of New York, giving a complete set of reproductions of Whistler's etchings in every known state, will prove quite a liberal education on the subject. Mr. and Mrs. Pennell's 'Life' may also be referred to for much personal and artistic light upon the master's methods and production.

Whistler's earliest published etchings were those known as the *French Set*, printed by the celebrated Auguste Delâtre in Paris in 1858. These *Douze Eaux Fortes d'après Nature*, as Whistler named them, masterfully individual in their easy command of the medium and the artistic essentials, were followed by the famous *Thames Set* of sixteen etchings, published in 1871, from which we reproduce the admirable *Black Lion Wharf, Wapping*, done in 1859, when he was still interested in detail, exquisitely and vivaciously wrought, yet always in simply harmonious subordination to the pictorial whole. For many lovers of etching the Thames series represents Whistler's consummate achievement; but in the wonderful *Venice Set*, issued by the Fine Art Society in 1880, Whistler showed a further development in the matter of economy of line, and a still more wonderful mastery of suggestion



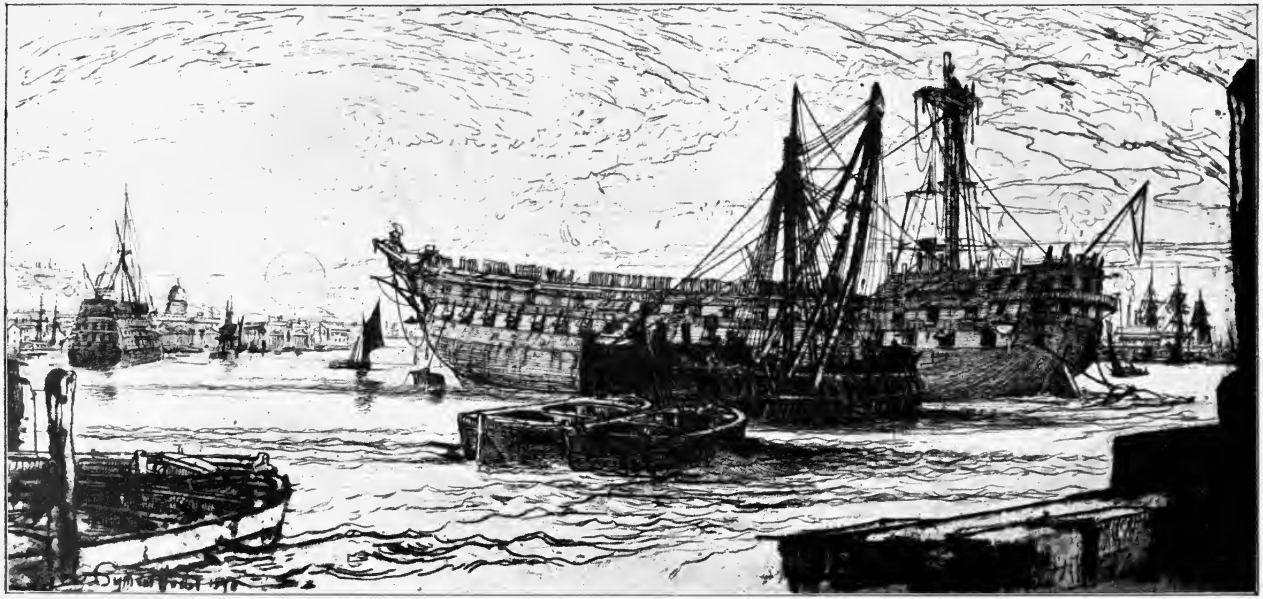
BLACK LION WHARF, WAPPING

(*From the Etching by J. McNeill Whistler*, 1859)

through the unfilled space, that distinguished him yet further from any other master of etching. Nothing like these Venice plates had ever been seen, so completely original were they in vision and in imaginative treatment, so poetic in suggestion, so exquisite in their dainty vitality, so absolutely artistic. The beauty of these things—the intrinsic beauty emphasized by the personal quality of Whistler's own printing—acceptance of which has now become a commonplace of connoisseurship, was, thirty years ago, perceived only by the few with the seeing eyes; but it was a compelling beauty, and when Messrs. Dowdeswell published the famous *Twenty-Six Etchings* in 1886, Whistler's art upon the copperplate was more widely accepted as the art of a master. It was accepted sooner than his art upon the canvas, doubtless because fewer are interested in etching than in painting. But Whistler's ultimate fame was always assured, in spite of the opposition of the unseeing, and nowadays the voice of the auction-room proclaims the collectors' recognition of this commanding master in good substantial terms, while the art world has long proclaimed its homage. It is doubtful whether there has been any etching done during these last fifty years that has not been, in some measure, influenced by Whistler's genius, and certainly the revival of interest in this beautiful and expressive art was mainly due to him. Mainly, we say, but not entirely, for Whistler must share the credit of this far-reaching revival with another master of etching, yet, of course, distinctly a less original master, the late Sir Francis Seymour Haden.

Even before Méryon's series of *Paris* plates was produced, Seymour Haden had tried his skill at etching; and during a long term of years, by voice, pen, and needle he exerted his powers to revive, popularize, and firmly establish the art of the etcher upon British soil. His etched plates number nearly two hundred, and comprise scenes on land and river. Many of the subjects were drawn upon the copper-plates in the open air, so that they have the charm and spontaneity of work direct from nature, and in treatment they are broad and vigorous. We illustrate Seymour Haden's work by a reproduction from one of his most popular plates, *The Breaking up of the Agamemnon*, etched in the year 1870, when, though still in practice as a surgeon, he was at the height of his artistic power. It is a sunset view of the Thames at Greenwich, and the plate is quite typical of Seymour Haden's style.

Yet, though the *Agamemnon* is Haden's most important plate in point of size, and perhaps the greatest popular favourite, there are other plates of his which, we think, reveal him as a finer, a more charming, artist, a greater etcher. There are, for instance, such gems, such rich, generous, vivacious expressions of his artistic sympathy with nature, as *Mytton Hall*, *Out of Study Window*, *A Wales Meadow*, *Shepperton*, *Combe Bottom*, with its masterly treatment of intricate tree-branches, *Whistler's House*, *Old Chelsea*, *Penton Hook*, *Sunset on the Thames*, *Battersea Reach*, *A River in Ireland*, *A By-Road in Tipperary*, *Shere Mill-pond*, the smaller plate by preference. These are all delightful, yet still more spontaneous, still more expressively representative of Seymour



THE BREAKING UP OF THE 'AGAMEMNON'

(*From the Etching by Sir Seymour Haden*, 1870)

Haden's best art, are the dry-points, *Windmill Hill*, the three plates, *Nine Barrow Down*, *The Keep*, *The Little Boat-House*, *A Backwater*, *The Willows*. Without the supreme genius and originality of a Rembrandt or a Whistler, Haden carried on the great traditions of the art with a happy vigour and love of nature of most wholesome influence. A collector of etchings must get the best he can of this master's, and the catalogues of Sir William Drake and Mr. Harrington will help him in his search. This collector would also be wise to possess himself of that engaging volume, 'Etchings,' Sir Frederick Wedmore's latest writing upon the etcher's art, in which this authoritative critic and enthusiastic collector, while surveying comprehensively the whole range of achievement from the time of Rembrandt to the present day, gives us, with the charm and interest of a very personal expression, the matured judgements of long years of experience.

CHAPTER III

CONTEMPORARY ETCHING

AMONG contemporary British etchers there are already accepted masters, perhaps four, perhaps even five; masters, whose prints, catalogued by recognized authorities, are securely established in favour with the most discriminating collectors, and welcomed in the museums of Europe. So we have Frank Short, D. Y. Cameron, Charles Holroyd, William Strang, Muirhead Bone; and, till quite recently, we had among us Alphonse Legros, who, though a Frenchman born, had lived and worked so long in England, for nearly fifty years influencing English art in various ways, that we had grown to reckon him proudly among English artists, and to hail him a classic.

Legros began publishing his etchings in Paris a year before Whistler; that was in 1857, when he was twenty, and he had been etching ever since, so that now his prints number something like seven hundred. But not only through his own prints had he influenced draughtsmanship and etching in this country, since he came here in the sixties. From 1875 to 1882, assisted by Frederick Goulding, the 'Master Printer of Copper-plates,' as Mr. Martin Hardie calls him in his interesting 'Life,' Legros directed the Engraving-Class at South Kensington, and for eighteen years, till 1894, he was the master and inspiring influence

of the Slade School, where, to name no others, William Strang and Sir Charles Holroyd were his pupils.

A great artist, with a high ideal of expression through consummate, searching draughtsmanship, Legros never lowered the artistic standard of pictorial vitality which stamps everything that is his with the classic hall-mark. One may feel sometimes that perhaps greater science and precision of technique, in place of freer and more casual craftsmanship, might have done something more for the print, but one feels none the less that here, completely expressed, is the vision of a graphic poet, of fine, deep feeling, of lofty imagination, who, with all his originality of conception, has trained his mind's eye to look in the pictorial way the great masters looked, whether it be at another man's soul through his personality, or at an emotional episode of priestly life, at some grimly pathetic or dramatic incident of peasant life, or at some gentle landscape appealing with its simplicity. Nothing that Legros did was common; no print of his lacks style, and that, more than any reminiscent suggestion, makes a Legros look always an 'old master.' So that, among the 700 prints, the collector walks on safe ground; his field of choice is very wide. But, of course, he will try to obtain some of the finest, the most representative things. Of the splendid portraits, for instance, the *Cardinal Manning*, *G. F. Watts*, *Auguste Delâtre*, the celebrated printer of etchings, *Rodin*, and the very rare *Carlyle*. Then, of course, that famous fantasy of mediaeval inspiration, *La Mort et le Bûcheron*, in one of its versions, and the awfully pathetic *La Mort du Vaga-*

bond, and those expressive things, *L'Enfant Prodigue*, *Le Baptisme*, *L'Incendie du Hameau*, the characteristic *Le Joueur de Contrebasse*, *La Laitière*, *Procession dans une Eglise Espagnole*, *Communion dans l'Eglise St. Medard*, the very fine *Chantres Espagnols*, and others of the prints that picture variously the round of the priesthood life. Then, the landscapes, mostly of restful beauty, selected mainly for charming simplicity of line and quietude of feeling. *Près d'Amiens*, *Lisière du Bois*, the delightfully happy *Le Pré ensoleillé*, *Le Grand Canal*, the excessively scarce *Le Canal*, the water-colour version of which is in the Victoria and Albert Museum, *Le mur de Presbytère*, *Coin d'un Bois*, *Avenue des Peupliers*, *Le Matin sur la rivière*, a lovely thing, *Coup de Vent*, and *German Forest*, *Downley*.

Many notable artists have derived from Legros, among them conspicuously one of the most versatile working upon the copper-plate to-day, William Strang, A.R.A. Of a strenuous personality, with the imaginative temperament of the Celt, he seeks expression in many ways. Painter, ballad-writer, engraver on copper and on wood, lithographer, it is as etcher that he has found his most individual, or perhaps we should say, his most characteristic, expression. For not the whole of his etching bears unmistakably the stamp of Strang; since, with all his vivid and virile imagination, all his fertility of pictorial invention, all his versatility and skill of craftsmanship, he has never troubled to shed his influences, the influences of his master, Legros, and certain older masters. Characteristically, he has allowed them in their great persuasive ways to stimulate his ready

imagination, to spur his quick invention with hints of appropriate design, and, considering his prolific output—up to 1906 Mr. Laurence Binyon had already catalogued 471 etchings, a number since largely increased—he has gone, we should say, impetuously for spontaneity and vitality of expression rather than waited to find any distinguishing originality of manner. One feels this in much of his illustrative work, while grateful for the gift of vital imagination that makes the picture live, and often for the fine sense of design that lends it beauty as a work of art. But, pictorially versatile as William Strang is, letting his imagination play, pawkily sometimes, weirdly sometimes, generally with dramatically picturesque effect, among all sorts of subjects, grim, grotesque, uncanny, as well as homely human, it is only as an etcher of noble portraits that he is absolutely a master and truly himself. Even beside the great portrait-etchings of Rembrandt and Van Dyck, and the finest of Legros, the collector may unhesitatingly place the masterpieces of William Strang. Whether in those magnificent dry-points, *Emery Walker*, *Frederick Goulding*, *George Bernard Shaw*, or in such superbly etched portraits as *Sir Seymour Haden*, *Joseph Joachim*, *Rudyard Kipling*, both the large and the small plates, *Justice Lindley*, *R. L. Stevenson*, *Cosmo Monkhouse*, *Ernest Sichel*, it is always the very man we see. And they are invariably interesting personalities that appeal to Strang, such as *Cunningham Graham*, *Sir Ian Hamilton*, and the poets, *Robert Bridges*, *Laurence Binyon*, *Henry Newbolt*, *Austin Dobson*, *William Sharp*.

However, even those collectors who set greatest store by Strang's portrait-etchings, will want to

represent him by some of his imaginative designs, some of his sets of illustrations, some of his landscapes; but individual taste, as well as opportunity of acquisition, must dictate the selection. Of the illustrations, perhaps Strang's qualities are best seen in the nine etchings of the Burns set, notably the expressive *John Anderson* and *The Cotter's Saturday Night*, *The Jolly Beggars*, and *Ca' the Yowes to the Knowes*; the fourteen *Pilgrim's Progress* plates; the thirty illustrations, in etching and aquatint, to Rudyard Kipling's short stories; to R. L. Stevenson's short story set; the thirty *Don Quixote* etchings; and the illustrations to Strang's own ballads, 'The Earth Fiend' and 'Death and the Ploughman's Wife.' Other sets there are too, *Paradise Lost*, *The Ancient Mariner*, *Nathan the Wise*, *The Christ on the Hill*. Then the collector may fancy such things of fantastic, realistic, or decorative expression as *The Phantom*, *Lifting Potatoes*, *The Shepherd's Wooing*, *The Dancers*, *Death and Dr. Hornbook*, three plates, *Silenus*, *The Hangman's Daughter*, *Wine Drinkers*, *The Globe*, *The Students*, *The Dissecting Room*. Of the landscapes, the *Western Flanders* set of ten plates, impressions of Bruges, Ypres, Furnes, and Courtrai, are especially representative, while other desirable examples are *Kilcreggan*, *The Tower*, a rich dry-point, *Ruined Castle*, *The Farmyard*, *Stirling Castle*, *The Monument*, and *The Back of Beyond*, a fantastic vision.

Legros's influence has been strong also on his other distinguished pupil, Sir Charles Holroyd, but in his case it has been qualified by Italian influences, and, we imagine, an innate tendency toward classic form. With a true etcher's feeling

for harmonious and expressive line, he selects his subject and visualizes it with an artistic sense of pictorial impressiveness that amounts to style. It is rarely intimate charm that he aims at, but beauty, seen, felt, and rendered, with dignity, the beauty which, with classic authority, yet reflects individual vision. Holroyd has manifested this variously, and in each way with distinction. The thirteen prints of the *Monte Oliveto* series, for instance. Here is a fine feeling for composition, with a suggestion of mediaeval atmosphere that gives pictorial life to the scenes; here is true etcher's work, representing personal expression. *Midnight Mass*, *The Ladies Guest House*, *Antonio Bazzi painting the Cloisters*, *The Gate House*; the collector would do well to possess them. Then, those noble designs, with their decorative rhythm of line, known as the *Icarus* set—in these, perhaps, Holroyd is at his best, or, when we think of *Dædalus in the Maze inventing wings*, or *Icarus approaching the Sun*, perhaps we should say, at his imaginative highest. For there may be many who will be more charmed by the beauty of *Beechwood Avenue*, *New Forest*, or *Snell Hatch Waggon Bridge*, or *Willows* or *Medway River*, of the *Medway* Series, or *Farringford and Freshwater Bay*, *The Forest Witch*, or *Round Temple*. Sir Charles Holroyd draws and etches trees as if he loved them, trees of the sunny South, or trees of England. In no plates is he more impressive, more distinguished, than in *Torre dei Schiavi*, *The Gesuati*, *Ponte Nomentano*; and, by the way, there are his fine prints of Siena, and some of Spain, that should be looked for, and that expressive dry-point of a dark-haired woman's head,

Night, and, of course, that exquisite nude, *The Bather*.

A truly original artist, whose personal expression of pictorial beauty finds always inevitably its appropriate medium, Sir Frank Short, R.A., among living engravers is the master craftsman. There is no secret of the copperplate he has not penetrated, no difficulty of technique he has not overcome; he is master of every graphic medium. His most splendid achievement, reviving mezzotint, and giving it new artistic life and scope as a medium for original and direct interpretation of landscape, will be referred to in its proper place, as will his work in aquatint and lithography. As painter-etcher we are now concerned with him, and in that capacity he stands by himself, a master, with a distinctively personal vision, and an absolutely individual style.

The first engraver that the Royal Academy had elected to its full honours for thirty years, President of the Royal Society of Painter-Etchers and Engravers, and Director of the School of Engraving in the Royal College of Art, South Kensington, Sir Frank Short's personality is undoubtedly the most influential in the engraving world to-day. He upholds the great, the true, the Rembrandt, tradition of etching with intense, unswerving faith. He carries on the technical tradition in his own practice while stamping each plate with his individuality, and he insists upon it in the school where his teaching is of such far-reaching influence. For the guidance of collectors, the principle may be quoted here in his own words, spoken lately in regard to the school: 'The first essential is to understand the quality of a true etched line

as understood by Rembrandt—that is, the free line, instinct with vitality, drawn with an upright point truly sharpened, and bitten with the delicacy of a spider's web when necessary, and with the requisite vigour and robustness in other parts, but not a line such as might have been drawn with a pen or lithographic chalk; the line, in fact, that is produced by true etching, and by no other means. The line drawn with an upright point, by the way, is always distinguishable by its clearness, whereas a slanting point gives a line lacking the brilliancy and fulness that should be associated with the true etcher's line.'

We have dwelt on the technical completeness of Short's art and teaching, because it represents a very considerable influence in the etching activity of to-day. Even his valuable little book, 'On the Making of Etchings,' has started many an etcher directly upon the right road, and it were well for the art that collectors in general should discriminate more than they do between etchings that are technically accomplished, according to the true principles, and those which merely aim at getting an effect upon the copper—somehow. For, however fine an etched plate may be in design or conception—qualities which, of course, may exist apart from etching—if the true etching qualities be absent, there is no reason why it should not be a pen-drawing, why, in fact, it should pretend to be an etching at all. This applies to a good deal of work being done upon the copper to-day, some of it very distinguished in design, and impressive in effect, yet lacking in the true spirit and quality of etching. For it must be remembered that the 'drawing' is only the beginning of an etching, and

that the real etching is the biting of the drawn lines; and, when richness and depth of tone are aimed at, these are legitimately obtained only by closely-etched lines or dry-point bur, or both, not by 'faking' the plate with inky trickeries.

But to return to the master. He has given us plates unsurpassed for beauty of line, and complete pictorial suggestion of the whole spirit and character of the scene, rendered with the delightfully deliberate sketchiness obtained by unerring economy of means. No etcher living, perhaps none that has wrought since Whistler showed the way with new vision, has revealed so sure a mastery of suggestion by few lines and unfilled spaces. In such characteristic plates as *The Solway—Midday*, *Entrance to the Mersey*, *A Dead Calm in the Itchenor Channel*, *Monnikendam*, *Rye Port*, *Winchelsea Marshes*, *Evening—Bosham*, *Sleeping till the Flood*, and, above all, the exquisite and poetic *Low Tide and the Evening Star*, Short seems to have revelled in the joy of reticence, suppressing everything except the absolutely essential; but, like the utterances of great silent thinkers, who, when they do speak, give value in every word, every line that he has put into those plates carries its full freight of pictorial meaning. Light is suggested, or twilight, and all the atmosphere that envelops those low-lying coasts, sea-ports, and great spaces where the tides come and go. And vital in all is the inherent poetry of nature, expressed through a temperament instinctively artistic.

It was in *Sleeping till the Flood*, one of the six delightful plates of the 'Bosham set,' that Sir Frank Short first revealed his original outlook, and distinctive style. No etcher had ever before looked

STROLLING PLAYERS AT LYDD

(*From an original Etching by Sir Frank Short, R.A., P.R.E.*)

at nature in quite the same way. The full-toned etching of the early *New Inn, Poole*, and *Billingsgate*, was left behind for the searching economy of line that merely suggests tone. Yet how full of suggestive charm and masterly art are such plates as *Strolling Players at Lydd*, which we reproduce, with its tender tone of early evening, when the showmen are lighting their lamps outside the booth, and the show is 'just a-goin' to begin;' *An April Day in Kent*, *The Angler's Bridge on the Wandle*, with its intricate play of line, *The Dijk Bell*—a most original conception, *The Lowlands Low*, an engaging little plate, *The Street—Whitstable*, *Deventer*, *A Lane in Arundel*. Then, there is the beautiful soft-ground etching, *Gathering the Flock in Maxwellbank*, with its vividly rendered aspect of storm; and there are the noble drypoints, *Peveril's Castle*, *Niagara Falls*, *Zion House*, and *A Wintry Blast on the Stourbridge Canal*, which seems to picture the very spirit of winter. The wise collector will not stint himself in the acquiring of Short's etchings—Mr. E. F. Strange's descriptive catalogue will help him—and if he regards their perfection of technique as a standard, representing the purity of the craft with no sacrifice of the artistic impulse that gives etching its special value, he will not go far wrong in judging the worthiness of other contemporary plates to be placed in a collection beside examples of the masters.

For several years now the etchings of David Young Cameron, A.R.A., have been the admiration of connoisseurs, and eagerly sought by collectors; and gradually it has been recognized that this gifted Scotsman, with the imaginative and

romantic vision of architecture and landscape, and a consummate power of artistic expression, is beyond question among the masters. His plates are many, as Sir Frederick Wedmore's catalogue, and the later one of Mr. Frank Rinder, will show, but impressions of each are comparatively few, fewer, we imagine, than many amateurs, desiring to be possessors, would consider imperative, though the scrupulous artist himself, of course, thinks otherwise. And evidently he has not yet been converted to Sir Frank Short's implicit faith in the steel-faced plate, that is, a facing on the copper so infinitesimal that it will entirely disappear after a minute's immersion in an acid-bath, while it will yet yield many more impressions, as perfect in every respect as those taken from the unfaced copper, and absolutely indistinguishable from them. Anyhow, it is certain that Cameron subjects his own work to very searching criticism, as indeed he does every impression that he prints from even a finished plate. So exacting is he that he will ruthlessly destroy a plate which does not entirely satisfy him when completed, and there exist, consequently, unique proofs of rich and beautiful etchings, impressions of which most collectors would be glad to possess, but may not. Mr. R. Gutekunst recently showed us one such; a beautiful, desirable thing, it seemed to us, and in subject and treatment a characteristic Cameron, yet, for some inexplicable reason, the modest, self-critical artist had decided not to publish the plate, so Mr. Gutekunst, who, of course, would have issued it, remains the fortunate possessor of the only copy that can ever be. Naturally this artistic exclusiveness, this limitation of issue,

makes for rarity; and, since for every new plate there are always more than twice as many applications as there are impressions printed, and these from collectors all over the world, Cameron's etchings are always soon at a premium, and, when they appear in the auction-room, at a very high premium too. Mr. Theobald's sale at Christies' in 1911 was a revelation as to the high value set by collectors on the etchings of D. Y. Cameron. Little did that astute lover of prints imagine, when he paid £30 for the 'North Italian Set' of twenty-eight etchings on its publication in 1895-6, that in fifteen years its value would have risen to £460. This, of course, is extraordinary in the case of a living artist in the midst of his career; and there are many single etchings by this master that have risen relatively much higher.

Cameron has won his distinguished place slowly by force of personality and artistic sincerity of expression. Gradually he evolved his individual style, absorbing the best that suited his temperament from the influences of Whistler, Méryon, perhaps, and, of course, Rembrandt. The Whistler influence was strong upon him when, for instance, he did the *Flower Market* of 1892, *The Highland Kitchen*, *Venetian Fountain*, and *Zaandam Windmills*. Rembrandt was with him nearly always, but chiefly, perhaps, as he looked at landscape, and the master of *The Landscape with the Obelisk* showed him the way to that exquisite achievement of his less definitely individual art, *Border Towers*, of 1894. Méryon was possibly with him also, though he may not have realized it, as he began to look imaginatively at impressive buildings, and note the significance of street

of Bruges, *Dinant*, and *The Meuse*, a big masterly river piece. But there are still several fine plates which we should advise collectors to seek: *Joannes Darius* (Venice), *Dieppe Castle*, *The Little Devil of Florence*, *Norman Village*, *The Smithy*, *The Doge's Palace—Venice*, *Robert Lee's Workshop*, the two *Harfleur* plates, and those very charming portraits, *Veronica—A Maid of Italy* and *Paolo Salviati*. Then, of course, the landscapes; besides the *Border Towers*, already mentioned; *The Fisher's Hut*, *Evening on the Garry*, a charming thing, *Ledaig*, and those two very personal visions of solemn, romantic landscape, expressed in broad terms of intense contrast of light and shadow, very full-toned, *Ben Ledi* and *Still Waters*. We have selected for reproduction a recent and thoroughly representative plate, *The Chimera of Amiens*, in which the great gargoyle overlooks what Walter Pater describes as 'immense distance on those flat, peat-digging, black and green regions, with rather cheerless rivers,' just as *Le Stryge*, in Méryon's famous etching, broods over the buildings of Paris, yet with all the difference between the two artists' temperaments. Cameron has never etched a more original or more fascinating plate.

Another undoubted master is Muirhead Bone. So definitely is this fact established, that the issue of a new print of his has come to be regarded by collectors, both at home and abroad, as an event which must be anticipated with some suspense, since the demand always greatly exceeds the necessarily very limited supply of fine impressions from a dry-point plate. And, distinguished etcher as Bone is, dry-point is the medium employed almost

THE CHIMERA OF AMIENS

(*From an original Etching by D. Y. Cameron, A.R.A.*)

LIBERTY'S CLOCK

(*From an original Dry-point by Muirhead Bone*)

invariably upon his most desirable plates. His artistry in this medium is of a much more personal and masterly character even than is his work with the bitten line. The freedom and directness of expression he can get with the dry-point seems to lend additional vitality to his marvellous draughtsmanship. This superb drawing of his, this power of rendering, with breadth of vision and concentration of interest, the most difficult and complex subjects, subjects often with intricacies of line that would bewilder most artists, gives that special distinction to Muirhead Bone's copperplates, which makes impressions of them prized officially in the art-centres of Europe, as well as cherished fondly by the private collector who understands.

Buildings chiefly interest him, buildings of every kind, and he looks at them always with pictorial imagination, and an etcher's eye for their suggestions of line-rhythms and harmonies. He sees with truth, he notes fact, but, however prosaic the fact may be, Muirhead Bone's imaginative art clothes it with decorative distinction if not always with pictorial poetry. What more prosaic subject, for example, could the artist have chosen than the tributary of Regent Street pictured in the delightful dry-point, *Liberty's Clock*, reproduced here? Yet how full it is of charming interplay of line! How perfect it is in drawing, how distinguished in style! That distinction of style is over all Bone's work, whether there is little or no sentiment of subject, as in *Liberty's Clock*, or whether it is charged with pictorial sentiment, as in that great unforgettable thing, *Ayr Prison*. A large original sense of composition, with always a decidedly personal vision, characterizes Bone's

prints. *The Shot Tower*, for example, one of his very finest, how engagingly the eye is carried across the river, and then on and on with the houses that spread away from Waterloo Bridge! *Culross Roofs*, too; what an absolutely new point of view and ingenious composition! But when he looks at great buildings in the making or in course of demolition, with all their intricacies of scaffolding and all the pervading human activity, and draws these as, perhaps, no one else living could draw them, then Muirhead Bone is most wonderful, incomparable. *Building*, for instance, is simply amazing in the complex draughtsmanship that brings all that mass of scaffolding, with its multiplicity of lines, into so harmonious a pictorial scheme. *Demolition of St. James's Hall—Interior*, with its massive pillars, and scaffolding across the arches, is another wonderful print, most impressive in design and in treatment of light and shadow. But perhaps the most remarkable of his plates in which scaffolding provides a leading motive of design is *The Great Gantry*, Charing Cross Station, after the accident a few years ago. Here a wilderness of lines is wrought into a grandly picturesque composition, with a powerful play of light and shade making weird mystery of effect, and figures of extraordinary vitality adding very live human interest to the scene. What is so notable about these things is that, with all their intricacies of line, all their suggestions of immense energy, there is unfailing unity of impression, the sense of repose, the conviction of great art. Piranesi would certainly have enjoyed them, feeling his own art something akin. Not only buildings, however, are Bone's subjects; there are

landscapes, charmingly seen, and pictured with delightfully vital art, that would have had the sanction, we are sure, of Rembrandt. *Boat Building on the Aire—Wakefield*, a thing of exquisite artistic economy, *Ely from Dudney*, *Fisher's Creek*, *King's Lynn*—these are things that collectors must try to possess, and, of course, there are many others, such as *Clare Market*, *Leeds Warehouses*, *St. John's Wood*, *The South Coast*, *Rye from Camber*, some of the portraits, and the very rare early Glasgow plate, *Mike the Dynamiter*. Mr. Campbell Dodgson has catalogued them, and that fact in itself is a guarantee of their artistic importance.

The etchings of Colonel Goff have long appealed to connoisseurs, and the better they are known, the more imperative will be their claim to a prominent place in the portfolios of discerning collectors. The best of them have all the qualities one looks for in etching—the true pictorial impulse, variety and appropriateness in the selection of subject and point of view, the charm of harmonious and well-balanced composition combined with unity and vitality of impression, and the true etcher's economy of line with an easy command of the medium. The artist is native in Goff, the artist, whose pictorial sympathies are so wide that, wherever he may be, Venice, Cairo, Brighton, the Thames or the Nile, light and shadow are sure to show him where his needle or his drypoint may find themselves engagingly at home with lines that make the etcher's pictures. So his Venice plates, such as *Grand Canal*, *On the Lagunes*, *On the Giudecca*, *Venice*, give us impressions as definitely his own as if he had never

looked at Whistler's. Poetic sentiment he does not seek particularly to express, but always fresh pictorial interest, and this as spontaneously as artistic discipline of vision will allow. So we find it appealingly in *The Waters of Leith—Edinburgh*, with its remarkably original composition, *The Ford —Shoreham*, *Norfolk Bridge—Shoreham*, *Chain Pier—Brighton*, delightful all in atmosphere and design, *Hotel Métropole—Brighton*, as unprosaic as the twilight and the lamps and an artist's eye can make it, *The Khamsin Wind—Kasr-en-Nil*, *Cairo*, *A Windswept Coast—Viareggio—Tuscany*, *Brighton Chain Pier Destroyed*, and *The Storm-Cone—Brighton*, both full of the 'sense of all the sea,' *Cannon Street Bridge*, *Westminster*, and *Charing Cross Bridge*, vivid and finely balanced impressions of the Thames, as *Approach to Assouan from the North* is of the Nile; *The Harbour—Viareggio*, *Summer Storm in the Itchen Valley*, *October Gale*, *Evening near Petersfield*, *Bank of Yew Trees*, *Avingdon Park*, and *Pine Trees near Christchurch*, each presenting with artistic charm some happily observed natural effect.

To record the passing moods of nature as they change the aspects of landscape, especially when trees are expressively still or restless in the moving air, that is always the artistic impulse of Oliver Hall, another fine etcher of marked individuality and distinguished accomplishment. He sees landscape largely, with a spacious pictorial sense of atmosphere, and trees are generally the dominant influences of his composition. He feels intensely their living beauty, with their infinite variety and grace of line, their sensitiveness of temperament, and he records this with a vision

entirely personal, and an art full of vitality. In the free, open character of his plates one feels there is no effort at picture-making, but just a genuine etcher's spontaneous expression of a pictorial mood enjoyed in the face of nature. And this feeling of enjoyment is delightfully conveyed by *The Edge of the Forest*, *A Windy Day—Angerton Moss*, *Trees on the Hillside*, *King's Lynn from a Distance*, *Evening*, *Landscape with Trees*, *Lower Duddon Moss*, *Roadside Trees*, and other characteristic prints that the collector may well add to these.

Strongly individual, and quite distinctive amid all the etching of to-day, and, perhaps we might add, amid any etching that has been done, are the plates of Robert Spence. His technique is of the true tradition, but his manner is entirely his own. For subject-matter he is concerned principally with character dramatically presented. He has the rare gift of combining true artistic motive with vivid pictorial narrative. He can render an old-time incident scenically with an inalienable suggestion of its period. He recalls the atmosphere, and unmistakably individualizes the persons. The Commonwealth and the Restoration appear to be his favourite periods. For some years past he has been picturing incidents in the life of George Fox, the Quaker. He takes passages from the famous Journal, and makes them live upon his copperplates. All the personality, the drama, the humour of the incidents are visualized and interpreted with engaging vitality and design. The plates are numerous—*George Fox and the Lady*, *George Fox and the Pipe of Tobacco*, *George Fox in Carlisle Jail*, *George Fox and the Deacon*, and

so on. Then, there is a delightful etching, *Mr. Pepys Visits the Fleet with his Majesty*, in which the drawing of the highly decorated stern view of one of Charles II's men-of-war is a remarkable achievement. But Robert Spence sees landscape characteristically too. *On Romney Marshes* has a subtle suggestion of the period when that locality was noted as the hiding-place of fugitive Jacobites.

Collectors have for some time been taking note of Charles John Watson, and placing examples of his etched work in their portfolios. His etchings have distinction, an air of elegance, of daintiness, and a certain charm, but it is the charm of accomplished and delicate artistry rather than of expression through personality of vision. He is concerned chiefly with architecture, rendering it with faithful draughtsmanship, seeing what an etcher should see of it, and leaving out the pictorial unessential. He does this methodically and with picturesque daintiness, but with prosaic impersonality. We rarely feel that these grand old churches and cathedrals, these quaint old streets, have stirred in the artist any impulse to express an emotion, or anything beyond his resolve to make a good and engaging etching. And a good and engaging etching he invariably makes, for his technical means are of the first order, his eye for the picturesque view is unfailing. But he never suggests, as Cameron, for instance, would suggest, that over this architecture the Lamp of Memory, as Ruskin calls it, hangs among the centuries, shedding its mellow light within and without, while solemn shadows fall. Emotional significance seems to elude him, but he delights in recording,

with delicate intimacy and certain skill, the decorative detail of a church façade, such as that of *St. Etienne du Mont—Paris*, or of the interior aspect of the same church with the elegance of its pulpit. For many collectors this deliberate statement of fact has more appeal than poetic suggestion and the revelation of artistic moods. Not that C. J. Watson is never swayed by a mood. He was, one fancies, when he did the charming *Mill Bridge—Bosham*, *Le Moulin*, *The Long White Road*, but, for the most part, it is with the exact and exquisite presentation of the selected subject that his needle is preoccupied, whether it be an English cathedral, an Italian piazza, a Dutch dyke, or a French market-place. So collectors will do well to make choice among such representative plates as *Chartres*, *Porte St. Martin*, *Jour de Marché—St. Riquier*, *St. Jacques—Dieppe*, *Rue du Mortier d'Or—Dieppe*, *Abbeville*, *St. Trophimus—Arles*, *Market Cross—Salisbury*, the cathedrals of Salisbury, Wells, and Canterbury and *York Minster*, *Rue de la Boucherie—Abbeville*, and *Portail de St. Wolfram*, *Ravenna*, *Padua*, *Haarlem*, and the fine dry-point *Vespers—St. Mark's*.

Francis Dodd's portrait-prints are remarkable, and they are wrought, whether with etching or dry-point, in a masterly manner. His drawing is full of power and sensitiveness, and his figures as well as his faces are instinct with character and individuality. There is vitality in every line. *Muirhead Bone at the Press* portrays the whole vigorous personality of the man and the artist, and character is expressed vividly, and with wonderful artistic economy, in *Going to Market*, with

the fat, strong market-woman poising her basket on her head, *Winter Afternoon*, the elderly lady sewing in her room, *A Lady Seated*, *Woman Sleeping*, *Old Covenanter*, a virile study, *Aldo Antonietti*, holding his violin in his sensitive hand, *Campbell Dodgson*, *J. Hamilton Mackenzie*, a clever etcher, *Whitworth Wallis*, *General Booth*, and other notable portraits that are quite worthy of the collector's attention. Dry-point is Dodd's usual medium.

Every medium of the copperplate is at the command of Constance Pott, whose extraordinary mastery of technique renders service to a rare and beautiful artistic expression. Were it not also at the service of the engraving-students of the Royal College of Art, lovers of fine etching would have more to be thankful for. Her plates have individuality, they have vitality, and they show the true painter-etcher's instinct for the right pictorial selection of lines, governed by a fine sense of design. These qualities are conspicuous in those really splendid plates, *On the Medway*, with its original and spacious composition; *Gun and Shot Wharf, Southwark*, with the artistic contrast between the strongly bitten lines of the foreground and the exquisitely delicate biting of the gossamer-like lines of the background; *Castleton Moor, Yorkshire*, glowing with sunlight, and beautifully expressive in its broad, harmonious treatment of sky and moorland landscape; *The Twa Corbies*, another instance of her large, poetic vision of landscape, as the delightful *Sedges* is a perfect example of how much pictorial scope and beauty the etcher's art may suggest with how few lines when used by a masterly

hand. These plates the wise collector will certainly procure; and he may add *Lympne Castle—Hythe.*

Fred Burridge has done many fresh and vigorous landscapes in the true etcher's way, and among the best may be named *A Mill on the Wirrall*, *A Marsh Farm*, *Patriarchs*, *Bideford*, *Wisht Weather*, *A Spring Afternoon*, and especially *A March of Waters*, with its storm-swept sky. Some plates, too, of E. W. Charlton must appeal to collectors by reason of their pictorial charm, their easy draughtsmanship, and loyal etching quality; such as *The Custom House—King's Lynn*, *Teignmouth—Devon*, *Fish Market—Rye*, and the finely drawn *A Freshening Breeze—Rye*. As all roads lead to Rome, so for most etchers of to-day all roads seem to lead to Rye. The place would appear to be full of magnetic lines. Martin Hardie, another of the clever etchers who are coming on, and developing individuality, and one who, in his official capacity in the Department of Engraving at South Kensington, is constantly of help to students and collectors, he too has been to Rye. His *High Noon in the Boatyard—Rye*, is a very deft handling of a subject that would appeal only to a genuine etcher. His *Penn* is charming, so also are *Dulieu's Pig-Farm* and *A Far Prospect*. D. I. Smart is another new etcher that collectors must watch, for his technique and his pictorial point of view. *Derelict*, *Le Château Gaillard*, and *Demolitions for Coronation Procession*, 1911, *An Alley in Antwerp*, are good examples. Then there is Malcolm Osborne, a talented etcher, who handles dry-point with especial charm, as in his female portraits, and his London

impressions. Collectors would do well to watch his achievement for he is likely to go far. His etching of Charles Furse's *Timber Waggon* is a superb piece of interpretative work.

Dry-point is the medium which William Lee Hankey, whose essays in the making of colour-prints will be mentioned later, has employed with great boldness upon some plates which, pictorially effective as they are, may not appeal to the collector who will suffer no departure from the traditions of Rembrandt. That collector would probably prefer the artist's charming etching *Rosie*; but Lee Hankey is an artist of strong individuality, and he asserts it effectively in his dry-points, such as *The Beggar* and *Grand'mère*, *The Wood*, *Early Morning*, *The Hillside*, *Youth*, *The Wood Nymph*, *Boulogne Harbour*, as much as he does in etchings like *London Fields*, and *Saint Valéry-sur-Somme*, or in his colour-printed aquatints. There is character in his plates, and he will yet do remarkable things.

Individuality with a difference distinguishes the etched work of the Hon. Walter James. A painter with a style of his own, he etches as he paints, with romantic vision, the spacious Northumbrian hills and dales, but it is the lines of the landscape with the dominating skies that appeal to him as etcher; for example, in *After the Rainstorm*, *Summer Afternoon on the Moor*, *The Wire Fence*, *Moorland*; while some of his most charming and most accomplished plates picture trees with intimate knowledge, such as *The Fringe of the Wood*, *The Knowe*, *Larches on the Huel*, *Pine Trees on Tod Law* and *Rowans on the Hillside*. In these the drawing and the etching are ex-

quisite. Dry-point he uses with fine effect, as in *Evening Calm* and the impressive *Huel Crags*.

It is a paradoxical truth, that the more an etcher leaves out of his plate the more is it desired by the connoisseur, provided, of course, that what is left in carries its full burden of suggestion. One feels this as one looks over the learned and patiently elaborate architectural plates of Axel Haig; one wishes he had left out at least half of each, and given one's imagination some stimulus. In Hedley Fitton's plates too, pretty and clever as they are in draughtsmanship, one longs for fewer lines, for the true etcher's art of selection and suggestion rather than for the elaboration of the pen-and-ink drawing, however perfect. And this should be quite within his means. How much more charming, for instance, is the comparative sketchiness of *Barge Builders—Limehouse*, than the cold photographic completeness of such plates as *London Bridge* or *The Shrine of Edward the Confessor—Westminster*. Hedley Fitton sees his subjects always with an eye for the pictorial, but with little imagination. Contrast, for instance, his treatment of *John Knox's House—Edinburgh*, with D. Y. Cameron's imaginative etching. Yet in *Pulteney Bridge—Bath* and *St. Andrew's Castle in the Kingdom of Fife*, the subjects have refused entirely prosaic treatment, they have demanded a suggestion of imaginative vision. So Fitton is collected.

Joseph Pennell is essentially an etcher, and if only his pictorial vision were as charming and restrained in artistic expression as his craftsmanship is fine and dexterous, he would be of considerably greater importance than he is, for his

industry is enormous. A free and flexible sketcher, interested in a great variety of scenes, as much in the churches and rivers of the continent as in the manufacturing districts of England, the 'skyscraping' architecture of the States, or the busy Thamesside he doubtless aims, under the inspiring influence of Whistler, at pictorially poetising prosaic scenes on his copperplates, but, notwithstanding all he leaves out, the quiet poetry of Whistler's suggestive lines generally eludes Pennell's spirited needle. Yet his plates have a facile restless vigour of presentment which appeals to many collectors —and occasionally they have individual charm. Charm of personality moved to expression by the sentiment as well as the character of a scene, we find however, in some of the plates of two other interesting etchers from America working in Europe, Herman A. Webster, of New York, and Donald S. MacLaughlan, of Canada. They have, of course, looked long and intelligently at Méryon and Whistler, but they have vision and poetry of their own. Webster's *Les Blanchisseuses*, *Rue de la Parcheminerie—Paris*, *Rue Grenier sur l'Eau*, and the sunny *Sur le Quai Montebello—Paris*, are engagingly representative, as are MacLaughlan's *Low Tide*, *The Curved Canal*, *The Boat Builders*, *The Ghetto*, *Lauterbrunnen*, and *The Life of the Thames*. The latter's art is, so far, perhaps, the more distinctive.

Since the late eighties, when he made his first trip to Japan, Mortimer Menpes has been etching, as he has been painting, in many lands, especially in lands where hot sunshine causes warm shadows, and people are picturesque; and collectors will appreciate his dainty characteristic im-

pressions of the living interest of Japan, Mexico, India, more than his less individual views of Venice, Amsterdam, and so on. The dainty and delicate plates of a very exquisite and accomplished artist are those of Theodore Roussel, who, long ago among the devoted disciples of Whistler, has never sufficiently asserted himself. But collectors of taste should seek him out. A clever etcher who is pushing to the front, however, is Albany E. Howarth. How happy he is in rendering the picturesqueness of old buildings, impressively and with good etching quality, may be seen in *Carnarvon Castle*, *The Town of Abbeville*, *Poole—Dorset*, and *Amiens*.

Amid a good deal of etching being done by other artists in the right way, that is, according to the great Dutchman's tradition, which later masters have followed according to their temperaments, much may be found that is interesting pictorially, and some that has individuality of expression and artistic distinction. If the collector pick and choose with discrimination, he may procure some plates that will add live interest and value to his collection. He must, of course, have an example or so of the etched work of that versatile and engaging artist, Sir Hubert Herkomer, and he will perhaps select one or two of the many vigorous sea and river pieces of W. L. Wyllie. Possibly, too, he may think he ought to have something of Augustus John's. Then there are the grim fantasies of Frederick Carter, the still-life studies of J. Woolliscroft Rhead, the graceful fancies of Amelia Bowerley, the homely and vivid impressions of Midland life by Mary Sloane, such as *Enderby Stockingers*, the decorative bird studies of J. R. G.

Exley and E. J. and Maurice Detmold, the animal plates of Herbert Dicksee, the horses of George Gascoyne, for example, that fine piece, *Battle Dawn*. Also there is the appeal of varied interest and accomplishment in the etchings of Mina Bolingbroke (Mrs. C. J. Watson), Luke Taylor, a very earnest artist, who, as etching master at the Central School of Arts and Crafts, is transmitting the right principles of the art as he learnt them from Short, and inspiring thoroughly live artistic work; Percy Thomas, E. M. Synge, Mrs. Stanhope Forbes (Elizabeth Armstrong), Nelson Dawson, a fine draughtsman of the sea and shipping, Nathaniel Sparks, Mulready Stone, Sydney Lee, Percival Gaskell, Walter Sickert, Percy Robertson, Frank L. Emanuel (his charming little plates of *The Seasons*, for instance, and *Rue St. Romain—Rouen*); and William Hole. Some of Hole's fine reproductive etchings may also be collected, as well as the late Robert W. Macbeth's splendidly artistic interpretations, through the etched line, of the pictures of Fred Walker, Pinwell, Mason, and other painters. Then, of course, there are the poetic landscape visions, with finely studied skies, of the veteran Sir J. C. Robinson, an etcher of the older generation, who must not be forgotten.

Defiant of all tradition, the imposing plates of Frank Brangwyn and Sir Alfred East assert themselves by force of conception and grandeur of design, by impressiveness of tone, not because of their qualities as etchings. Artists both, of strong individuality and independence, they hold themselves free, in choosing their mediums of expression, to determine with absolute independence, in

what manner they shall use them. Choosing etching instead of, say, lithography, they will suffer no dictation from Rembrandt as to the character and quality of line, nor from Whistler as to the size of plate. They snap their fingers at tradition if it does not help them to the large utterance they need. Their points shall be as broad as they will, their plates as 'huge' an 'offence' as Whistler would have pronounced them, and they shall ink their plates as the tone suggests, but they will get the effect they want in the print. We couple these two artists only because of their independence in the face of the etcher's traditions. Of course, their pictorial outlooks, their artistic conceptions, are widely diverse. Alfred East, one of the most poetic of our landscape-painters, imagines his pictures similarly on the copperplate, and beautiful impressive things they are in their way; but the peculiar charm of landscape-etching is not in them. *Moonlight*, for instance, expressing, though it does, so much of the night's mystery and enchantment. Yet there is always powerful suggestion of nature, always poetry, always fine composition, in East's work, and *The Hill Top*, *A Hurrying Wind*, *A Cotswold Village*, may appeal even to punctilious collectors.

The appeal of Brangwyn's large, vigorous and masterful plates is both decorative and expressive. Imaginatively splendid, nobly powerful and harmonious in design, instinct with pictorial energy, yet artistically reposeful because of their unity of impression, they demand to be upon the walls rather than in the solander box. They proclaim a great artist, a great painter, a superb draughtsman, a master of decoration, but a great etcher? scarcely;

except perhaps in the size of his etchings. Yet, artistically, they are wonderful achievements, and they reflect the big, robust personality of the artist. Those plates of *London Bridge* for instance, how amply expressive they are of laborious human activities, pictured largely and decoratively! *Unloading Bricks, Ghent*, how full of powerful vitality! *The Black Mill, Winchelsea*—with what strength of personality Brangwyn has succeeded in suggesting an utter unlikeness to *The Mill* of Rembrandt! How absolutely original, too, in vision and treatment, the *Bridge of Sighs—Venice, A Road in Picardy, The Church of Notre Dame at Eu, Barnard Castle, St. Nicholas—Dixmude, Breaking up the Hannibal*, with the rich decorative value of the hull's curve, *Piazza San Spirito—Messina, Building South Kensington Museum.* Yet, the true artistic soul of these things, may it not be in the sketches for them rather than in the elaboration upon the copper or the zinc? If only those great crayon sketches had been drawn upon the stone, preserving their spontaneity for the collector!

Although the modern British school of etching is to-day the most vital and important in Europe, there are certain distinguished foreign etchers of marked originality who must be represented in any good collection, as they are in Continental museums. Anders Zorn, the Swede, for instance. He has the true etcher's feeling for line, but he treats it in a thoroughly individual manner, generally suggesting contour entirely by shading with very free lines. Interpreting character with a quick intuition for its expression in personality, he has won fame by his numerous successful portraits, of which the *Ernest Renan* is quite a mas-

terpiece, while the *Paul Verlaine* is a very live presentment, and the *Miss Rassmussen* is a portrait-etching of astonishing vivacity and charm. Zorn's modelling of the female figure is extraordinarily subtle and facile, and some of his many studies of the nude, especially sea-bathers in sunny atmosphere, are delightfully luminous and full of vitality. *Cercles d'eau* is a gem. *The Mother*, a peasant woman with a child in her arms, is a fine thing, while among the nudes, other than the sea-bathers, *Ida*, *Joueuse de Guitar assise*, and *Raccommodage* are worth naming. Carl Larsson is another notable Swedish etcher, and one of decided charm.

Marie Alexander Bauer is the modern Dutch master, and in the land of Rembrandt he is held in very high esteem, and largely collected. His subjects are chiefly Oriental, representing the buildings, sacred and secular, and the varied life of the peoples. He has a sympathetic eye for picturesque groups and for pageant, and he renders these with vivacity and imagination. Some of his plates are very large, *The Funeral Procession* being huge, but the composition is remarkable, and the scene very much alive. Among the best of his large plates *The Caravan* is very rare, *Street in Cairo*, *Carrefour*, and *Jour de Fête* have the right etcher's quality, while *Interior of a Mosque* aims, on the contrary, at mezzotint effect. *Benares* and *The Holy Ganges* are worth noting; but perhaps the smaller plates are more appealing, and in them we have Stamboul life in its mosques and streets vividly pictured.

Although more famous as a wood-engraver, an art in which for long he has held a position of eminence, Auguste Lepère is at present the most

interesting etcher in France, and we have chosen a characteristic plate of his, *Arrivée des Légumes—Amiens*, to represent the Continental practice of the art at its best. Lepère is a landscape-painter of talent and distinction, and he uses the needle as a true painter-etcher should, with spontaneous appreciation of the pictorial aspect of a scene that appeals by right of its lines. His eye is quick to see the accidentally picturesque as well as the permanently pictorial, and he expresses it with an art that appeals with a Gallic sense of grace and animation, and a technique that is masterly. The interest of humanity is strong in him, and the dramatic appeals to him, as we may see by the violent incident in the foreground of his splendid *Amiens Cathedral—L'Inventaire*. People, pictured vivaciously, expressively, are invariably integral features of his compositions, helping the sentiment and character of the scene. How valuable is the little group in the beautiful *Une Ruelle au pied de la Cathédrale de Beauvais*, and how much of vivid interest is gained by the characteristic treatment of the figures in such admirable plates as *La Seine à l'Embouchure du Canal St. Martin*, *Retour du Marché à la Volaille*, *Le Nid*, *Nid de Pauvres*, *À Gentilly—près de Paris*, the very rare *L'Enfant Prodigue*, *Un enterrement dans le Marais Vendéen*, *Le Petite Mare*, *Amiens from the Somme*, in which the exquisite delicacy of biting shows the master-etcher, *La Biévre et Saint-Séverin*, the frontispiece to J. R. Huysman's book, illustrated with twelve plates by Lepère, *Le Pont Neuf*, *Le Quartier des Gobelins*, *Amsterdam*, the charming *Vue de Jouy-le-Moutier*, *La Rue de la Montaigne*, *Carrières d'Amerique—près de Paris*.

ARRIVÉE DES LÉGUMES, AMIENS

(*From an original Etching by Auguste Lepère*)

That Lepère's picturing of landscape can be intrinsically expressive without the aid of human interest is seen in such a lovely sylvan etching as *Sous bois à la Rigonette.* The connoisseur will certainly add some Lepères to his collection, and he will be aided in his search for them by the sumptuous Catalogue Raisonné of M. A. Lotz-Brissonneau, and by the Catalogue of Mr. Dunthorne, who kindly lent the example we reproduce.

Other French etchers there are of contemporary activity who demand the collector's attention. Helleu, of course, with his spirited, graceful and delightfully impromptu dry-points, young girls chiefly, of which Sir F. Wedmore has written so enthusiastically, *La Cigarette*, *La Femme à la Tasse*, and *Étude de Jeune Fille*, being the most representative. Eugène Béjot, with his charming Paris plates; G. Leheutre and Jacques Beurdeley, too; Albert Besnard, with his portraits, and Leon Lhermitte, with his robustly drawn and characteristic studies of French peasantry. Then, of course, there is Steinlen, that vivid and masterly depicter of the passing pageant and drama of the Paris streets, the very life of the people. Auguste Rodin also is an occasional and effective etcher, as in his portrait of *Antoine Proust.* In Germany and Austria there are several etchers doing interesting work that should prove of permanent value, such as that remarkable draughtsman Max Klinger, Rudolf Jettmar, Heinrich Vogeler, Ferdinand Schmutzer, Käthe Kollwitz, and Otto Fischer; while in Prague there is the engaging Emil Orlik. But the collector of modern etchings who attempts to be cosmopolitan will find his work cut out for him.

CHAPTER IV

LINE-ENGRAVING

LINE-ENGRAVING may be divided into two main classes—original and interpretative; the one in which the product is the spontaneous expression of the engraver's own mind, the interpretation of his own vision, and the other in which the results are translations, in black and white, of the compositions of painters and sculptors. To the first class belongs almost all the output of the early practitioners of line-engraving; but, from the days of the famous Marcantonio Raimondi, the art gradually ceased to be one of original effort, and became more and more the means of rendering in print the work of painters.

The way in which the line-engraver proceeds is as follows:—Upon the sheet of copper he first traces the outline of the subject he proposes to engrave, and then, taking a triangular-pointed tool (called a burin or graver) with the handle held upright in the palm of his hand, he pushes the instrument, guided by his thumb and forefinger, along and into the metal, and so ploughs furrows of greater or less width and depth, according as he wishes the lines of his subject to appear coarse or fine in the printed impression. By this method of working, it will be understood, the lines must lack much of the freedom of those made with the etching-needle, and they must resolve

themselves more into systems of strokes parallel to, or crossing, each other. The result has been that, in the course of time, traditions and rules of procedure have been accepted by interpretative engravers, and the different textures—flesh, foliage, foreground, etc.—have been rendered, more or less, according to mechanical formulæ. It was this working upon set rules that caused Sir Seymour Haden to define line-engraving as a manufacture rather than an art, in his lecture on 'The Relative Claims of Etching and Engraving to rank as Fine Arts,' delivered before the Society of Arts in May 1883.

The line-engraver's method may be studied easily in any good seventeenth- or eighteenth-century plate; for instance, the portrait of Charles I, after Van Dyck, by Sir Robert Strange, a reproduction of which will be found among our illustrations. The effects, it will be observed, are produced by the formal rules alluded to, and the flesh is translated by rows of dashes, with rows of smaller and finer dashes, flicks, or dots, placed alternately. If the reader will single out a line, and examine it carefully with the aid of a glass, he will find that it varies in thickness along its course, according as the engraver varied the pressure he put upon his tool when making the furrow in the metal plate. When this quality is appreciated, the reader will recognize an important characteristic of line-engraving in contrast with etching, where, as we have already explained, there can be no gradation in the lines. There is very little work, excepting the earliest, that has been produced solely with the graver, for it has been the rule (even from Dürer's time) to begin

with a foundation of etching, and this preliminary etching became more and more elaborate, until in the early nineteenth century quite three-fourths of the lines were first bitten into the plate, and afterwards re-entered over and over again with the graver until they printed strong enough.

Until about 1820 the metal used in line-engraving was almost always copper, though silver, iron, brass, and zinc were occasionally employed, but from that date copper was gradually superseded by steel, in order that the harder metal might yield a greater number of impressions. The question is sometimes asked, when a print is being examined—Was the subject engraved on copper or steel? From the actual quality of the engraved line, as seen in the print, it is impossible to say, and an answer can only be arrived at by the general circumstances. As steel was not employed until 1820, it is of course safe to say that engravings were on copper before that date; but after that time there must be doubt, unless, from knowledge outside the print itself, it can be ascertained upon which metal the engraver worked. John Saddler, the engraver, who died some years ago, when asked the question by a friend of the writer, said he could not tell from the quality of the printed line upon which metal it had been engraved; and, where a past-master of engraving cannot decide, the amateur will have very little hope of success.

The date of the invention of engraving, for the purpose of taking impressions on vellum or paper, has not been, and possibly may never be, finally settled; but the art is known to have been practised with some skill during the first quarter of the

THE DESCENT FROM THE CROSS

(*From the Line Engraving by Andrea Mantegna, late fifteenth century*)

fifteenth century, and to have been a development of the goldsmith's craft. Nor is it certain whether line-engraving was first practised in Germany or in Italy, though the difference in time could only have been a few years at most, and the art came increasingly into use in both countries soon after the middle of the fifteenth century.

Of all the branches of print-collecting, the early Italian and German schools of line-engraving present the greater difficulties. The engravings are continually engaging the attention of the most learned experts, and the correct assignment of the prints to their proper engravers is a perplexing matter. With early Italian work we find less technical skill in the use of the tools, and less perfection in the printing, than with early German engraving, but more grace and simplicity of treatment. Early Italian prints always command high prices, partly from their intrinsic merit, and partly because they form important links in the history of chalcography, and it is no unusual thing for a specimen to fetch £300 or £400. We give a reproduction of *The Descent from the Cross*, a bold and masterly piece of work by the hand of the greatest primitive Italian engraver and painter, Andrea Mantegna, produced towards the end of the fifteenth century. It will be noticed that the shading lines are mostly in one slanting direction, with very little cross-hatchwork, a characteristic of this master's engravings. We, in England, know Mantegna chiefly by his famous paintings of *The Triumphs of Julius Cæsar* at Hampton Court.

The engraved work of the early Italians culminated in the plates by Marcantonio Raimondi, whose birth at Bologna has been placed by some

as early as the year 1470, but was probably ten years later. Marcantonio's style of work is a combination of the graceful Italian method of engraving which he learnt at Bologna, during his early years, under Francia, with the more precise and firm treatment employed by Dürer, many of whose prints he copied from about the year 1508. Whether these copies were made fraudulently or not has been much discussed. In the combination of these two styles the influence of the Italian method prevailed. Upon his arrival at Rome about 1510, he obtained an introduction to Raphael; and, under the guidance of that great painter, his skill rapidly developed. It was upon the sketches of Raphael that Marcantonio was chiefly engaged, working them up into finished engravings, and adding backgrounds and other details. Bartsch catalogues no less than 650 plates by the hand of Marcantonio, of which as many as sixty-eight are copies from the prints of Dürer. Among the most highly-prized are *Lucretia*, *Adam and Eve*, *The Massacre of the Innocents*, *The Climbers*, *The Virgin suckling the Child*, and *The Holy Family under a Palm Tree*. A reproduction of Marcantonio's portrait of *Pietro Aretino* is given here.

Passing to Germany, where the art of engraving may, perhaps, have been practised first, we find Martin Schongauer, who was born at Colmar in Alsace about the year 1445, and who, by his genius, combined with the plodding industry and accuracy in detail characteristic of his race, was exerting a widespread influence as the fifteenth century neared its close. He died, as a matter of fact, in 1491. His work has all the attractiveness

THE DEATH OF THE VIRGIN

(*From the Line Engraving by Martin Schongauer*)

of German art, and the prints are much sought after at the present day. Probably a pupil of the 'Master E. S.,' or, as he is sometimes called, the 'Master of 1466,' Schongauer, to a large extent, freed himself from the dry hard method of the goldsmith, and gave to his engravings a sense of tenderness. Above all, he showed the way to Dürer. It has been pointed out that 'Michelangelo was not too great to copy a print by Schongauer, nor Raphael to adopt from one of Schongauer's engravings the principal motive of one of his most famous pictures.' We give a reproduction of his most elaborate, perhaps his finest, print, *The Death of the Virgin*, which at the Frederic Kalle sale, in 1875, realized no less than £420. Nowadays, if another fine impression were put up to auction, it would probably fetch twice as much.

Following immediately after Schongauer, was, as we have said, Albrecht Dürer (born 1471, died 1528), the son of a goldsmith, and one of a family of eighteen children. Dürer has been justly described as 'the greatest artist who ever practised engraving'; though, had his own inclinations prevailed, he would have been known to posterity by his work with the brush rather than by that with the graver. After serving an apprenticeship to Michel Wolgemut, the painter and draughtsman of Nuremberg, young Dürer, following the custom of his day, started in 1489 on his travels. At Colmar he came under the influence of the Schongauer school of engraving (although he did not see that great pioneer of the craft himself), and, probably at Venice, he became closely associated with the Italian painter-engraver Jacopo de' Bar-

bari. Under these two influences Dürer's genius matured, and he assimilated and combined the finer qualities of both, imbuing the result with his own wonderful individuality. Dürer's prints gained an almost immediate success, as is shown by the numerous copies and piracies which were so soon made—by the Wierix's, Marcantonio Raimondi, Israhel van Meckenem, and others,—and the charm they exerted over his contemporaries is still felt increasingly, so that at the present day fine impressions are more keenly sought for than ever. Even from the mere commercial standpoint, choice Dürer engravings are a sound financial investment.

Dürer returned to Nuremberg after his wanderings, and at the age of twenty-three married Agnes Frey, and, most fortunately for later generations, settled down to engraving to earn a living. His earliest dated plate is *Four Naked Women* (Bartsch 75), which, besides the monogram at foot, is inscribed on a globe at the top of the subject '1497 O. G. H.'; but it is by no means believed to be his first engraving. It exhibits some of the severer qualities of the Schongauer manner, but this harder technique before long gave place to a more picturesque treatment, partly due to the influence of a visit made to Nuremberg by Barbari. With each succeeding plate Dürer's skill and power increased, until he reached his zenith in about the year 1515, by which time most of his finest works with the graver had been done, such as *Adam and Eve*, *The Great Fortune*, *The Knight and Death*, *Melancholia*, *The Coat of Arms with the Skull*, *St. Jerome in the Cell*, and *St. Eustace*. From the unfinished proof

THE VIRGIN AND CHILD WITH THE MONKEY

(*From the Line Engraving by Albrecht Dürer, about* 1500)

of the *Adam and Eve* in the British Museum, we get a glimpse of Dürer's method of work; for in it we find the background has been elaborately finished before the two figures have been commenced. This engraving shows the result of Dürer's long and careful study of the human form; and by the number of studies that exist of the figures, we can imagine the amount of care the engraver bestowed upon the subject.

An important feature in Dürer's work is the careful attention he paid to the backgrounds; and, in the *Great Fortune*, the elaborate and beautifully rendered bird's-eye view of a town, which occupies the lower part of the engraving, is as much the cause of the great popularity of the print as the figure of the goddess itself. In the illustration we give of *The Virgin and Child with the Monkey*, produced during the early part of Dürer's engraving life, a print which probably gives the most dignified of all his renderings of the Virgin and Child, we see in the exquisite landscape-background a view on the river Pegnitz near Nuremberg. Dürer's coloured drawing for this landscape is preserved in the British Museum; and it depicts upon an island in the river, the plaster and timber-built house with a steep gable, as seen in the print. Houses of this kind were built for defensive purposes on islands in the neighbourhood of towns, and the one here shown was standing until within recent years, and was used as a powder magazine. This print of the *Virgin with the Monkey* was copied by Wenzel von Olmütz.

In 1520 Dürer visited the Netherlands; and at Antwerp he met his great rival in the engraving world, Lucas van Leyden. Upon his return to his

a very important change came over the practice of the line-engraver's craft in the Low Countries. The flowing grace of Italian art had to some extent penetrated north, but the temperament of the northern painters had been unable to shake itself free from the precise and severe methods so long in vogue, until Rubens and Van Dyck stepped upon the scene. These two great painters threw in their lot with the Italian Renaissance, and made themselves masters of the free Italian style. To interpret his paintings Rubens could find no engraver capable of adequately and sympathetically rendering in black and white the freedom and flow of his pictures; so he set to work to found a school, training a group of men in order that they might be able to satisfy his mind and desire. The result of Rubens's active influence in the cause of engraving was almost a revolution, changing the practice of the craft from a hard, severe, and precise style, to one energetic, graceful, and varied. The chief engravers who were taught under the direction and supervision of Rubens were Scheltius à Bolswert, Paulus Pontius, the two Pieter de Jodes (father and son), and the two Lucas Vorstermans (father and son). In illustration of the work of the Rubens school we give a reproduction of *Herod's Feast*, by Scheltius à Bolswert after Rubens's picture. In the engravings by these artists of the Low Countries it is noticeable that etching, in the early work upon the plates, came increasingly into use, particularly so in the plates by Jonas Suyderhoef, where the work of the needle largely predominates.

Line-engraving did not take root in France quite so soon as in other countries, in consequence of the popularity of the etchings by Callot and

HEROD'S FEAST

(From the Line Engraving by Scheltius à Bolswert after Rubens, about 1640)

Bosse; but when it once began to be practised, under the patronage of Louis XIV (who also extended his favour to Stefano della Bella, the etcher), the art made immense strides, and a school of brilliant engravers was formed whose work for delicacy of touch and thorough command of technique is unsurpassed. One of the earliest French line-engravers was Jean Duvet, who was working from about 1520 to 1550; and another was Etienne Delaune, who is best known as an ornamentist of very fine accomplishment, inspired by Raphaelesque design and the work of the Little Masters. The first great engraver, however, to bring the genius of individuality to French engraving was Claude Mellan, who had been influenced by the work of Rome and Antwerp. His own personal method of engraving, which he developed early, and continued to employ until his death in 1688, consisted in dispensing almost entirely with cross-hatching, and in obtaining the gradations of shadows, the modelling of features, and the flow of drapery, by simply varying the strength and depth of the parallel lines. It certainly influenced to some extent much of the subsequent engraving in France.

A famous contemporary of Mellan's, one whose portrait-prints are well worth collecting, was Jean Morin, whose technique, consisting largely of etching, produced considerable richness and variety of tone. His work, however, unlike that of Mellan and Nanteuil, was chiefly interpretative, his best portraits being after his master, Philippe de Champaigne, and Van Dyck, such, for instance, as the *Cardinal Bentivoglio.*

The great triumphs of the French school of line-

engraving, however, were achieved in the latter half of the seventeenth and early years of the eighteenth centuries by Robert Nanteuil, Antoine Masson, Gérard Edelinck, and the Drevets (father and son). The best prints by all of these are highly prized by serious collectors. It has been ably said of these men that 'in interpreting the portraits and heroic compositions of the painters of that age and court, they exercised all those technical acquirements which had been attained in the earlier part of the century [the seventeenth] by the school of Antwerp under the eye of Rubens, and carried them on to greater and more careful perfection with technical methods still more varied and expressive.'

But Robert Nanteuil (b. 1623 or 1625, d. 1678) stands apart from the rest, since his work was mainly original. Moreover, he was undoubtedly the greatest of French engravers, and, although the work of his earlier years shows very strongly the influence of Mellan, not unmixed with suggestions of the etched tone-effects of Morin, he gradually developed a pure style and technique of his own, which became the logical basis, when it was not actually the model, of all the best engraving in France. An original artist of rare intuition, his portraiture, done direct from life, was full of character, vitality, and subtlety of expression, and his manner of engraving, as he matured it, was splendidly adapted to translate his vividly artistic portraiture, combining, as it did, strength and simplicity with delicacy and subtlety. His finest prints may be said, roughly, to date between 1654 and 1664, but the period of his greatest accomplishment is still more limited, from 1657 to 1661.

LOUIS THE FOURTEENTH

(*From an original Line-Engraving by Robert Nanteuil*)

Within these five years he engraved his very best plates, such as the *Jean Dorieu*, *Basile Fouquet*, *César D'Estrées*. Nanteuil's prints number over 230, and nearly all are portraits, while comparatively few are interpretations of other artists. We represent them by one of the eleven portraits he did from life of Louis Quatorze. Oddly enough, until an important collection of Nanteuils appeared in the Wilfrid Lawson sale in 1907, and stirred the market, these fine prints, strong in their appeal of original art, could be bought very cheaply; but, since then, amateurs have rightly been paying attention to them, and prices have risen. To Nanteuil, those fine engravers Masson (1636-1700) and Edelinck (1640-1707)—interpretative engravers for the most part—owed much in technique and also in the intellectual way of treating character in portraiture. Perhaps the *John Dryden* is Gérard Edelinck's strongest work; and here we show an example of Antoine Masson's power in the portrait of *Guillaume de Brisacier*, engraved in 1664, and typically displaying the refined delicacy of the school. As for Pierre Drevet (1663-1738), and his son Pierre Imbert Drevet (1697-1739), they stand at the head of the next group of French portrait-engravers. Nanteuil's artistic reticence had little influence upon them, but, to translate the pictorially elaborate and artificial portraits of the contemporary French painters, they developed the master's technical conventions until they reached a perfectly astonishing degree of accomplishment, especially in the representation of textures. As a masterpiece of this school of engraving we give the famous portrait of *Bishop Bossuet* by Pierre Imbert

Drevet, after the painting by Hyacinthe Rigaud, executed in the year 1723. Collectors of this class of print will find Mr. T. H. Thomas's admirable book, 'French Portrait-Engraving of the Seventeenth and Eighteenth Centuries,' of great assistance. The *Estampes Galantes* of the later eighteenth century will be treated by themselves in another chapter.

Line-engraving did not obtain foothold in England until the latter half of the sixteenth century; and then it was chiefly employed upon maps, portraits, and title-pages. The portraits were mainly used as book-frontispieces, but occasionally an important one was issued separately. From the time of its commencement here in 1545, until the end of the seventeenth century, the practice of the art was greatly strengthened by the immigration of craftsmen from Germany and the Netherlands, who brought the traditions of the craft from those countries.

Engraving on copper was actually first practised in England, as far as we know, by Thomas Geminus, a many-sided, enterprising Flemish surgeon attached to the royal household. His anatomical plates, copied from Vesalius, date from 1545, and his exceedingly rare, but crude portraits of Queen Elizabeth show her in her earliest years of queenship. Beyond maps and frontispieces, the portraiture of the Virgin Queen seems to have offered most occupation to the pioneers of engraving in England. Francis and Remigius Hogenberg, for instance, the Flemish brothers, who, with the Englishmen, Humfray Cole and Richard Lyne, were engaged upon the Bishop's Bible of 1568. Augustine Ryther, of Leeds, too, who, be-

PORTRAIT OF BISHOP BOSSUET

(*From the Line Engraving by Pierre Imbert Drevet after H. Rigaud*, 1723)

sides his valuable collaboration with Remigius Hogenberg in Saxton's maps of England, and his interesting set of plates, published in 1589, showing the Spanish Armada sailing to its doom round our coasts, pictured Elizabeth with some decorative dignity enthroned as Patroness of Geography and Astronomy. Jodocus Hondius (Joos de Hondt), Benjamin Wright, and Theodore De Bry, of Liège, were the three other finest engravers of maps with characteristic pictorial embellishments, and De Bry's artistic influence on the practice of the craft in England was strengthened by his series of plates representing *The Grand Funeral Procession and Obsequies of Sir Philip Sidney*, engraved in 1587.

With the advent of William Rogers, who forsook his goldsmith's craft to become the first native English engraver of importance, the portraiture on copper of contemporary notabilities began to create a limited demand, and so, together with the ornamental book-frontispieces, to encourage the activities of the engravers. Rogers had originality of conception, a happy instinct for the use of ornament, and a virile touch with the graver. His three full-length prints of Queen Elizabeth, each differently treated, but all elaborately decorative, are historically and technically of real importance; but they are of excessive rarity, the *Eliza Triumphans* of 1589 and the *Rosa Electa* being, indeed, entirely beyond the possible reach of collectors. Contemporary with Rogers, but a less accomplished craftsman and designer, was Thomas Cockson, who, apart from his bold equestrian portraits of the admiral-earls, Essex, Nottingham, and Cumberland, is interesting as having been the first to introduce the author's portrait into the fantastic-

ally pictorial title-page of the period. This was in 1591, with Sir John Harington's translation of 'Orlando Furioso,' a volume of pioneer interest in English book-illustration. For the engraved portraiture of the historic personalities of James I's reign, and for the pictorial title-pages of many a famous book, we must look to Rogers's pupil, Renold Elstrack, a prolific engraver of mere journeyman accomplishment, who was born in London, though his father had long come from Liège; to William Hole, an Englishman, whose graver was guided by a daintier pictorial sense; and Francis Delaram, probably a Fleming, who introduced some decorative graces of the Flemish tradition.

It was, however, the influence of the Van de Passes, of Utrecht, a family of engravers of European reputation, that sowed the first seeds of artistry in English engraving. Crispin Van de Passe, the father, whose print of Elizabeth in her Armada thanksgiving dress, after Isaac Oliver, fetched £102 in the Huth Sale in 1911, sent his son Simon to London in 1615. This was an important event, and for the next seven years Simon Van de Passe worked assiduously on the copper-plates, as well as on plaques of gold, silver or pewter, and on the silver counters for card playing. Many of the most interesting portrait-prints of the period bear his name, while it is interesting to note that he introduced the oval ornamental border used first for the series of royal heads in the *Baziliωlogia*, engraved chiefly by Elstrack, and published in 1618 by Compton Holland, and again in the series of portraits of distinguished Englishmen known as the *Herowlogia Anglica*, engraved by William and Magdalene Van de Passe presumably from

Simon's drawings. This was for some time the stereotyped form of engraved head. William Van de Passe, who took his brother's place in London when Simon became the King of Denmark's official engraver in 1622, was perhaps a more finished craftsman, his equestrian portrait of the *Duke of Buckingham*, altered later to represent the first Duke of Hamilton, after the curious economic custom of the day, being one of the most notable English prints of the period, marking an advance in technique. The teaching of the Van de Passes bore fruit in the work of John Payne, who in turn was the master of George Glover and William Faithorne. A few of his prints are quite worthy of the collector's attention, showing as they do the influences of such foreign masters as Callot, Claude Mellan, and Vorsterman. But, like the prints of the industrious and prolific William Marshall, Payne's for the most part are interesting chiefly from their association with famous men and books. Robert Vaughan, Thomas Cecil, and Thomas Cross were merely booksellers' hacks, but Glover, influenced greatly by Van Voerst and Lucas Vorsterman, who both worked in England for a few years, did one or two really fine prints, such as *Sir Edward Dering*.

William Faithorne, however, became one of the great line-engravers of the seventeenth century, and some of his best prints, especially those done after he had studied with Nanteuil in Paris, and returned to London in 1650, are eagerly sought by collectors. Faithorne engraved most of the distinguished men of Charles II's reign and the decade before, and he is invaluable to the historical student. He was the master who raised line-en-

graving in England to the dignity of an art. The portrait of *Prince Rupert*, after Vandyck, reproduced here, must have been engraved about 1643, before Faithorne went with his master, Robert Peake, and Hollar too, to fight on the King's side in defence of Basing House. It shows the simpler technique of his earlier period, which reached its culmination in the *General Fairfax*, after Robert Walker, done while Faithorne was a prisoner of war. Perhaps the most engaging and masterly achievement of his mature period is the *Thomas Killigrew*, after William Sheppard.

Contemporary with Faithorne were Pierre Lombart, who, besides the curious plate described in the first chapter, engraved, among other portraits, the interesting series of the Countesses painted by Vandyck; David Loggan, whose most valuable works were the *Oxonia Illustrata* and *Cantabrigia Illustrata*, showing us how the two universities looked in the seventeenth century; and Loggan's admirable pupil, Robert White, whose happy gift of portraiture, perpetuated by a very accomplished and industrious graver, illustrates for us vividly the period covered by Macaulay's History.

With the death of Robert White, the art of line-engraving suffered a temporary eclipse in this country. The new medium of mezzotint had supplanted it in popularity. George Vertue, a capable engraver and a most worthy antiquarian, kept the craft alive, and carried on the traditions with a vast amount of competent, if uninspired, portraiture and archaeological record. It was, however, William Hogarth who gave a fresh impetus to the practice of line-engraving, and won for it again the public favour, through the vital originality of his mordant

Ye Most Illustrious and High Borne Prince Rupert
Prince Electour Palatine of ye Righne Second Sonne to
Fredericke King of Bohemia. Generall of ye Horse of his
Mties Army. Knight of ye Most Noble Order of the Garter &c
Are to be sould by Robt Peake at his Shopp neere Holborne Conduitt.

PRINCE RUPERT

(*From the Line Engraving by William Faithorne after Van Dyck*)

pictorial satires. Some of these he engraved himself, such as *The Rake's Progress* set, and *Southwark Fair*, reproduced in the first chapter, but the best engraving of his pictures was done by others, such as the *March to Finchley*, by the clever young Irishman, Luke Sullivan, and the six plates of the *Marriage à la Mode*, by the French engravers Baron, Scotin, and S. F. Ravenet.

Line-engraving now became once more a flourishing industry in England, and Ravenet, having brought over the teaching of Le Bas, which was so largely influencing the famous genre school of French engravers, was an important factor in the revival. Collectors, who are content to ignore the fact that fashion, which will smile upon the elegant mezzotint, or on any pretty-pretty colour-print, has now no encouragement for the vigorous English line-engraving, as till recently it had little, if any, for that of the accomplished eighteenth-century French engraver, will find many interesting prints among those done at this period by such notable engravers as Ravenet, Canot, Vivarès, John Hall, Thomas Major, and James Basire. But the three line engravers who represent the art at its highest accomplishment in eighteenth-century England are Sir Robert Strange, William Woollett, and William Sharp, who, although interpretative engravers, won European reputations.

Robert Strange, born in the Orkneys in 1721, was knighted by George III in 1787 for engraving West's pictorial apotheosis of two favourite royal children; but in his hot youth he had been a zealous Jacobite, engraving money-notes for Prince Charles Edward, whom he followed to Culloden. In the interim of forty-one years, however he had

acquired a very refined and accomplished technique, with an engaging dignity of style, which he used prolifically and with mastery and skill in the translation of the masterpieces, or what he judged to be the masterpieces, of Italian, Flemish, and French art. In the land of Marcantonio they rendered him the highest honour, and on the ceiling of the print-room in the Vatican his portrait was added to those of the greatest engravers. Our own Royal Academy slighted him, but the academies of artistic Europe hailed him to their membership. Nowadays, Strange's prints after Correggio, Pietro da Cortona, Guercino, Salvator Rosa, and the rest, find little favour in the auction-room, admirable as they are, but fine proofs of his noble engravings of Van Dyck's *Charles I standing by his Horse*, and *Queen Henrietta Maria and her Two Children*, also of *Charles I in his Robes*, especially proofs before the graver-marks were erased from the borders, will always appeal to collectors of fine prints, and command substantial prices. The last-named print we reproduce to show Strange's rich technique.

William Woollett, the son of a Maidstone tradesman of Dutch extraction, was born in 1735, and determined his future career by scratching a Turk's head, the sign of his father's tavern, upon a pewter pot. By 1761 he had won fame as a landscape-engraver by his translation, through etched and graven lines, of Richard Wilson's *Niobe*, and this fame he extended by his interpretations of other landscapes by Wilson, as well as by Claude Lorrain, George Smith of Chichester, and others, interpretations elaborately accomplished, formally classic, but with little of the live expressiveness of nature that

CHARLES I

(*From the line engraving by Sir Robert Strange after Van Dyck*, 1770)

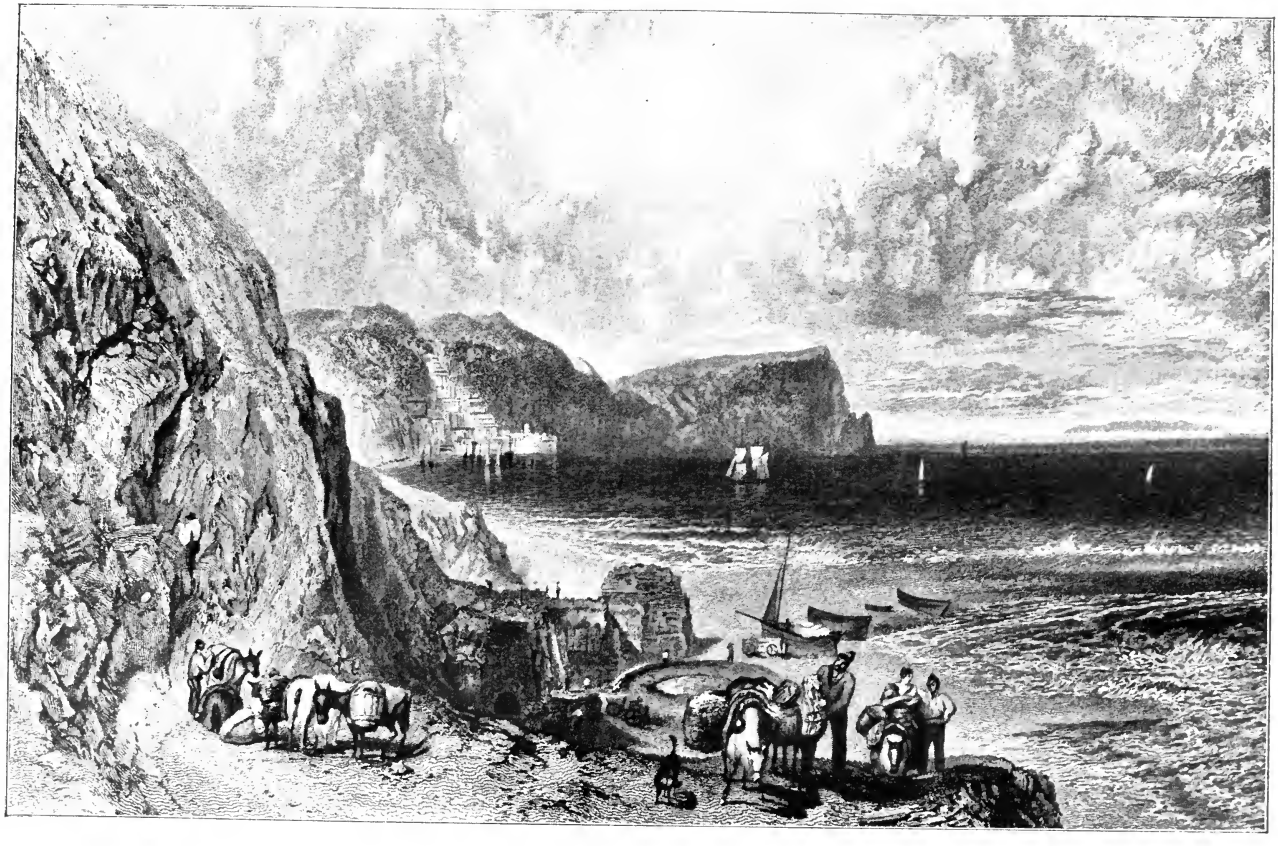
an artist can reveal to us with dry-point or the free etched line. These landscape-prints of Woollett's, admirable as they are in their academic way, are little collected nowadays, but his fine mastery of the line-engraver's art, revealed in rich early proofs of *The Death of General Wolfe*, published in 1776, and *The Battle at La Hogue*, both after West, and *The Spanish Pointer*, after Stubbs, entitles him to the consideration of collectors, a consideration widely extended to him in the eighteenth century.

Woollett was a gentle, patient creature; William Sharp was a man of strong character, and considerable energy, mental and physical. His copperplates reflect this, showing always a powerful, brainy interpretation of the subject, a splendid command of light and shade, a sense of vitality. In portraiture, his interpretation of character was intellectual, his tone unusually rich, his modelling masterly. His *Dr. John Hunter*, after Reynolds, is one of the finest engraved portraits ever done, though Sharp himself regarded his *Doctors of the Church*, after Guido Reni, as his masterpiece. *The Three Heads of Charles I*, after Van Dyck, is perhaps his most popular print except the *Hunter*, but there are portrait-prints of his after Romney and Raeburn that will lend distinction to a wall.

John Keyes Sherwin was an engraver with much grace and freedom of line, and spontaneity in the expression of beauty. In addition to fine reproductive work, he did original portraiture with charm, and might thus have become a more interesting engraver than any of his period; but, preferring to be a man of gallantry and pleasure, vanity ruined him. Several prints of his are worth collecting.

James Heath did some important historic prints, and much book-illustrating of merit. As for the line-engraving of William Blake, it is so remarkable by reason of its rendering of his own original designs of wonderful, expressive beauty, that it deserves far more space than can possibly be devoted to it here. The illustrations to the *Book of Job* must be a rare and treasured possession, and Mr. Laurence Binyon has devoted to them a volume of fine interpretation.

With the nineteenth century came an interesting development of line-engraving, due to the genius and influence of Turner. To interpret landscape as he painted it, with his wonderful vision and magic touch, the precise and accomplished technique of a Woollett, even with his system of preliminary etching and subsequent strengthening of the etched lines with the graver, was obviously too heavy, too unwieldy. Turner, therefore, practically trained a number of line-engravers to translate his drawings to the copper, personally supervising their work, "touching" and criticising their proofs until, with the help of his instructions and suggestions, his own ideals were attained. And the technique was a compromise between line-engraving and etching; for, as Sir Frank Short tells us in his admirable little book, 'Etchings and Engravings, what they are, and are not,' often three-quarters of the work, *or more*, was done with the needle and acid. But the lines are drawn quite formally, to look to a certain extent like, and to mix with, 'graver lines.' Among the line-engravers noted for their association with Turner were George and W. B. Cooke, William Miller, J. T. Willmore, W. Radclyffe, Robert Brandard, John



CLOVELLY BAY

(From the Line Engraving by William Miller after J. M. W. Turner, 1824)

Pye, R. Wallis, J. B. Allen and E. Goodall, while the most notable and beautiful plates will be found among the *Southern Coast* scenes (1814-27), from which we have selected for illustration the exquisite *Clovelly Bay*, engraved in 1824 by William Miller; the *Picturesque Views in England and Wales* (1838); the *Rivers of France* (1837), and the wonderful vignettes in Rogers's *Italy* (1830) and his *Poems* (1834), and in the 'Prose Works of Walter Scott' (1834-6). Collectors of Turner prints will find Mr. W. J. Rawlinson's 'Catalogue of the Engraved Work' indispensable.

Among the nineteenth century line-engravers, Abraham Raimbach made a reputation by his spirited interpretations of Wilkie's popular pictures, and there were also capable reproductive engravers like J. H. Robinson, Robert Graves, and Henry Lemon, but for interpretative work the line-engraver's art has practically ceased to exist. The modern photo-processes of reproduction have quite supplanted it.

The process of etching lines is quicker than cutting them with the graver, and nowadays pure line-engraving is used almost exclusively for heraldic designs and *Ex Libris* plates, and, even in these, etching often plays its part. Among the most accomplished contemporary engravers of bookplates worth collecting are C. W. Sherborn, J. F. Baddeley, Miss Constance Pott and G. W. Eve. Some of Ulster King of Arms, Captain Nevile Wilkinson's, also show a charming heraldic feeling for design, but, like those rare finds for collectors, D. Y. Cameron's fine decorative bookplates, they are all done with the bitten line.

CHAPTER V

LINE-ENGRAVING IN EIGHTEENTH-CENTURY FRANCE

CONNOISSEURS there have long been to whose collecting instinct the artistic and decorative charm of the eighteenth century has made persuasive appeal, and among this select company a choice few have garnered alike the beautiful English prints of the period and the graceful and delightful French. They have done so for the sake of enjoying the intrinsic qualities of these things, but the collectors of French prints have been always in a great minority. The fact is, the knowledge of them has been very limited indeed. Fashion, however, seems to have created, within recent years, a new class of print-collector, one who acquires prints primarily for the decoration of his walls, and knows little or nothing of the pleasant intimacies of the portfolio and the solander box. He has made a cult of the rich and beautiful English mezzotints of the best period as well as of the pretty and delicate colour-prints, until the prices of the finest examples of these things have become so inflated that they soar beyond the reach of moderate purses. Now he is turning his attention to the French line-engravings of the eighteenth century, and for his purpose of mural decoration he could scarcely do better. Their Gallic grace and charm render them eminently decorative. But, of course, their acquisition by the purchaser of ex-

pensive prints, to be in keeping with his costly furniture and precious porcelain, has of late set Fashion moving eagerly in their direction, so that values are rising very appreciably. Our interest, however, is with the amateur who collects prints to enjoy them for their own sakes, and among the French line-engravings of the eighteenth century he will find many delightful interpretations of an art that was vital in its pictorial expression of the irresponsible charm and the light and delicate graces of its frivolous but elegant period.

In the earlier decades of the century, when painting in England was at its dullest and most graceless, when Sir Godfrey Kneller's pictures represented, even to the greatest English poets of that day, the highest ideal of the art, and the engraver's craft was languishing in this country because of the poor, uninspiring quality of the contemporary painters, France was producing masterpieces which, inspiring a group of brilliant engravers, spread artistic pleasure broadcast. There was, in a word, Watteau, and his adorable art glorified the period, while it won immortality. There were also his followers, Lancret and Pater and Boucher, and, apart from these gay, irresponsible, pleasing painters, there was the great, homely, original Chardin. And to engrave their pictures there was J. P. Le Bas, whose *atelier* was the training school of almost a generation of engravers; there was the younger Benoît Audran, who carried on, with necessary modifications, the masterly traditions of his great-uncle Gérard Audran, of seventeenth-century fame; there were Nicolas Tardieu, C. N. Cochin, the elder, Nicolas de Larmessin, Pierre Aveline, Liotard, B. Baron, and Gérard Scotin—

later two of Hogarth's engravers,—Bernard Lépicié, Joullain, J. G. Huquier, C. and N. Dupuis, Surugue, father and son, and François Boucher, before fame found him as a painter.

Later, of course, there was the frank and fascinating Fragonard, there was the sugary sentimental Greuze, there were the gracefully audacious Lavreince and Baudouin, the elegant Augustin de St. Aubin, and that engaging, alert genius, Moreau le jeune. And for the making of the lively prints from their vivacious pictures and designs, which delighted the gay, luxurious, hedonistic society of pre-Revolutionary France, there was a host of accomplished engravers, with Nicolas De Launay accepted generally as the most eminent, though it must be an expert of experts who can distinguish between, say, the best dozen of them. For, truth to tell, their technique, light, delicate, brilliant, elusive, as it seems to be, was of a most strictly ordered convention, allowing little or no play for individuality of manner in the business of translating to copper the designer's charm and vivacity. The required spirit and sparkle were obtained by a cunning and exquisite combination of etching with engraving, the bitten lines, in far greater preponderance than they had ever been in the Audran tradition followed by Watteau's engravers, being deftly and delicately strengthened by the graver so as to be indistinguishably mixed with the graven lines. The convention, handled with extraordinary brilliancy, was exactly adapted to the rendering of the facile pictorial graces and comedies of the living artists who came in the generation after Watteau, echoing, not his poetic magic of illusion, but, with gay, unabashed

audacity, something of his expressive delight in the joy of life; while, for his beautiful make-believe world of enchanting pleasaunces, pervaded ever by sunshine and romance, where nothing endures but youth, love, and festival, and none inhabit but ladies and gallants, "lovely and pleasant in their lives," they substituted a world of the boudoir, the salon, and the bedchamber, decoratively elegant and luxurious, peopled by coquettes and worldlings, concerned constantly and chiefly with amorous solicitudes and intrigues, and all the modish frivolities.

Yes, Fragonard and his contemporary brothers in art, according to their mental attitudes and the social spirit and taste of their later day, echoed the gay temperament of Watteau's art, but never his immortal dream, the dream that showed him the enchanted isle and the beautiful beyond. And it is the brilliantly wrought prints after these later men, who pictured so charmingly, even when audaciously, the social luxury of Louis-Quinze France, and the Paris of Louis Seize immediately before the Revolution, that are now in greatest demand among the buyers of French prints, and commanding the biggest prices.

But the engravers of Watteau make their appeal too. The true connoisseur buys the best of their plates. There is more pure line-engraving to be found in them, and if the classic tradition of Nanteuil's line influenced Le Bas, Tardieu, and the rest, but little, the help of etching was used by several engravers according to their individual lights, some using it, as Gérard Audran had done, with independent effect. Le Bas it was who saw the greater freedom and delicacy of line that could

be got by etching first, and then ploughing the bitten line with the graver to strengthen it, and the practice developed among his pupils, until it became the general convention for the easier production of tone. There was, however, one engraver of the period to whom this practice made little or no appeal. This was the celebrated Franco-German, Jean Georges Wille, and his prints may be mentioned here, for, although he did a number of original etchings, he adhered strictly to the graven line for those interpretative portraits and subject-pieces after Dutch and German painters, which enjoyed much contemporary repute, and still, as the Wilfrid Lawson sale proved, hold their own in collectors' favour. His method was based on very definite conventions in the laying of his lines and their gradations of thickness; but his manner lacked flexibility and tended towards heaviness, yet it was certainly very successful in the rendering of diverse textures and fabrics. Of the subject-prints the favourites are *Les Musiciens Ambulants*, and *Les Offres Réciproques*, after Dietrich, *L'Instruction Paternelle*, after Terburg, *La Tricoteuse Hollandaise*, and *L'Observateur Distrait*, after F. Mieris, *Le Concert de Famille*, after Schalcken, *La Liseuse* and *La Dévideuse*, after Gerard Dow, and *La Cuisinière Hollandaise*, after Gabriel Metzu. It would seem, therefore, that the French *genre* painters and the stolid Wille were little in sympathy.

Le Bas engraved three of the Watteaus that a collector may most desire; the beautiful *L'Ile Enchantée*, *La Gamme d'Amour*, and the enchanting *Assemblée Galante*, in which the group of elegant happy idlers is composed with extraordin-

arily vivacious grace. But this it is difficult to avoid saying of so many of the prints after Watteau. It were well, therefore, merely to suggest a few of the finest that the collector may wisely seek. There are *Les Champs Elysées* and *L'Embarquement pour Cythère*, by Tardieu; *Fêtes Vénitiennes*, by Laurent Cars; *La Mariée de Village*, and *L'Amour au Théâtre Français*, by C. N. Cochin; *L'Accordée de Village*, by Nicolas de Larmessin; *La Perspective*, by Louis Crépy; *L'Enseigne* and *Les Charmes de la Vie*, by P. Aveline; *La Leçon d'Amour*, by Charles Dupuis; *L'Enchanteur*, *L'Amour Desarmé*, *Le Concert Champêtre*, *Retour de la Chasse*, *La Danse Paysane*, *Le Passe-Temps*, by Benoît Audran the younger; *Les Agréments de l'Eté*, by Joullain; *Harlequin et Columbine*, by S. H. Thomassin and *La Sérénade Italienne*, and *La Cascade*, by Gérard Scotin. Then, of course, there are the pretty things engraved by Boucher, with ornamental designs, such as *La Coquette*.

The charm of Nicolas Lancret is to be found less in his prints after pictures which he painted as a frank imitator of Watteau, such as *La Conversation Galante*, by Le Bas, than in those prints which reflect the development of his individuality with the inspiration of the great master's charm. A grace and vivacity of Lancret's own distinguish those engaging things that N. de Larmessin engraved with so much spirit, such as *Les Quatre Ages de la Vie*, including the pretty *L'Adolescence*, the gay and elegant *La Jeunesse*; the children's games, *Le Jeu du Pied de Bœuf*, *Le Jeu de Cache-Cache Mitoulas*, *Le Jeu des Quatre Coins*, the four plates of *Les Saisons*, and *Les Remois*, in which picture of intrigue Lancret's

dramatic sense was more vital than in his theatrical scenes, such as *Le Glorieux* and *Le Philosophe Marié*, engraved by Dupuis. Then there are de Larmessin's *Le Petit Chien qui secoue de l'argent et des pierreries*, and Laurent Cars's sprightly *Mademoiselle Camargo*, the famous dancer, the originals of both being in the Wallace collection. Appealing prints too, and eagerly sought for, are Le Bas's *Le Repas Italien* and *L'Hiver*, the best of a charming set of the seasons, the others being by Benoît Audran, G. Scotin, and Tardieu.

Jean Baptiste Pater, Watteau's pupil, was too faithful an imitator of his master to be particularly interesting from the print-collector's point of view, but he had a pretty convention in his treatment of the *Fête Galante*, and his charming scenic vivacity is well rendered by the elder Surugue's *Le Désir de Plaire* and *Le Plaisir de l'Eté*, Fillœul's *Le Baiser Rendu*, *Le Colin-Maillard*, *Le Concert Amoureux*, *Les Amants Heureux*, and a few other prints by the same engraver, Ravenet's *L'Orchestre de Village*, Scotin's *Arrivée de l'Opérateur à l'Hostellerie*, and the engraving, by the Surugues and others, of his illustrations to *Le Roman Comique de Scarron*.

The connoisseur has much more to say to the prints after J. B. S. Chardin, although the great natural art of that master-painter does not appeal to the fashionable collector. Utterly unlike all the other art of eighteenth-century France are the true and homely pictures of Chardin, and happily some of them are reproduced in prints that a collector may enjoy. *L'Œconome*, *Le Négligé, ou la Toilette du Matin*, and *L'Etude du Dessin*, by

Le Bas; *L'Ecureuse* and *La Fontaine*, by C. N. Cochin; *Le Souffleur*, *Le Bénédicité*, among several by Lépicié; *Jeu de l'Oye*, *Les Tours de Cartes*, and *Les Amusements de la vie privée*, by P. L. Surugue fils; *La Serinette*, by Laurent Cars; *Le Dessinateur*, by Flipart; and the extremely rare *Dame Cachetant une lettre*, by Fessard; these are a few of them.

Now we come to those pleasing, alluring prints of the later period, to which we have already alluded, which not Fashion only, but the connoisseur of delicate and polished art, has decreed shall be selected for favour, and since Fashion has secured the connoisseur's discriminating support, it is likely that the favour may continue long. Indeed, artistic charm, technical brilliancy, and a gay and graceful suggestion of pleasure before everything, make an irresistible appeal for all the best French prints of this period. Then, besides their value as decoration, and their interest as examples of a brilliant school of engraving, they claim important consideration as illustrations of the contemporary fashionable taste and social atmosphere. The manners, habits, and fashions of the luxurious, pleasure-seeking sections of Parisian society, their philandering ways, their artificial graces, the elegant interiors and the decorative taste of their homes, their enticing gardens, all these the prints picture for us with unfailing charm of style. Occasionally, if rarely perhaps, they give us something also that is simply human, and then it has invariably a tender grace of delightful appeal. For instance, what could be more tenderly human than the caressing domestic incident set amid charmingly ordered surroundings

in a sunny happy atmosphere, in the print we have selected for reproduction, *Les Délices de la Maternité*, by J. S. Helman, after Jean Michel Moreau—Moreau le jeune? This is Plate No. 7 of the Second Series of the famous *Monument de Costume*, as it has come to be called, of which the First Series of twelve plates, published in 1774, were designed by Sigismund Freudeberg, or Freudenberger. The designs of the first series pleasantly illustrate the daily round of a young lady of social position from *Le Lever* to *Le Coucher*. Six engravers were engaged upon the plates, which are decoratively bordered, and the most attractive are *La Promenade du Matin*, by C. L. Lingée, and *La Promenade du Soir* and *L'Evénement du Bal*, by Ingouf le Jeune.

Of far greater importance in every way, artistic, illustrative, and decorative, are the Second and Third series, published respectively in 1776-7, and 1783, for these were designed by Moreau le jeune, and they make eighteenth-century social Paris live and glitter for us. This *Monument de Costume*, which one thinks of generally as entirely Moreau's, forgetting Freudeberg's almost, since Moreau's were so vastly superior, was published as *Suite D'Estampes pour servir à l'Histoire des mœurs et des Costumes des Français dans le dix-huitième Siècle*.

Moreau is said to have undertaken the designs originally as fashion-plates for the *modistes*; but, though he has clothed his men and women in the elegant costumes of their class appropriate to time and place, he has clothed them also with personality, with manner, with the very spirit of their graceful, careless, easy-going day, that

Les Délices de la Maternité.

N.º 19 A. P. D. R.

LES DÉLICES DE LA MATERNITÉ
One of "Le Monument du Costume" Series
(*From a Line Engraving by J. S. Helman after J. M. Moreau*)

heeded never the growing shadow of the coming Revolution, and withal he has given them pictorial life. His first twelve designs—the plates have no borders, and are larger than Freudeberg's—picture the life of a young married woman of fashion during the first year after her marriage, and the second twelve show the busy-idle, luxurious day of a male exquisite of the Court of Louis XVI. Moreau's engravers did him full justice, and being himself an eminent and exquisite engraver, doubtless he saw to it that they did. Charming and brilliant prints are many of these, some indeed being among the elect few of the very finest French prints of the period; for instance, R. de Launay's *Les Adieux*, and G. Malbeste's *La Sortie de l'Opéra*; J. Dambrun's *La Partie de Wisch*; J. S. Helman's *Le Souper Fin*, and *N'ayez pas peur, ma bonne amie*, as well as *Les Délices de la Maternité*; J. C. Baquoy's *C'est un fils, monsieur*, and *Les Petits Parrains*; P. A. Martini's *Déclaration de la Grossesse* and *Les Précautions*; J. B. Patas's *La Petite Loge*; and Carl Guttenberg's sunny *Le Rendezvous pour Marly*. But all the twenty-four plates published in Paris by De Prault are worth having, especially in the first finished state, or the third state with the "*A. P. D. R.*" There was a later edition of the Moreau plates published at Neuwied-sur-le-Rhin in 1789, and another at Strasburg in 1791. The Paris publications, complete with the text, supposed to have been written by the disreputable Rétif de la Bretonne, are very rare, but the prints are to be found separately. There are, of course, other Moreau prints that collectors will want also, among them Rousseau's *Julie*, engraved by

N. De Launay, the great *Serment de Louis XVI à son Sacre*, *Arrivée de la Reine à l'Hotel de Ville*, *Le Feu d'Artifice*, *Le Festin Royal*, and *Le Bal Masqué*, all engraved by Moreau himself.

Very different from the pictorial actuality of Moreau was the fanciful artistic revelry of Fragonard, yet, with all his ardent audacity and luscious exuberance, he too could give us the tender homely note. So, next to De Launay's splendid engraving of the famous *Les Hasards Heureux de l'Escarpolette*, of the Wallace Collection, or Dambrun's *La Coquette Fixée*, or Mathieu's *Le Serment d'Amour*, the collector may place such sweet and delightful things as *La Bonne Mère*, *L'Heureuse Fécondité*, *Les Beignets*, *Le Petit Prédicateur*, *L'Education fait tout*, and *Dites donc, s'il vous plait*, by De Launay, and Halbou's *L'Inspiration favorable.*

With all Greuze's pictorial platitudes and ingenuous sentimentalism, his assumption of *bourgeois* simplicity cannot hide the sensuous appeal and voluptuous suggestion, which compel the popularity of his pretty and graceful pictures. The prints after them are among the favourites of their class. The most famous are Massard's *La Cruche Cassée*, Levasseur's *La Laitière*, Gaillard's *La Voluptueuse*, which, as *Le Baiser Envoyé*, Charles Turner also engraved in gracious mezzotint, and *La Philosophie Endormie*, etched by Moreau le jeune, and engraved by Aliamet, both these latter portraying the artist's beautiful wife. Then, there are the charming *L'Oiseau Mort* of Flipart, *Le Tendre Désir* and *La Vertu Chancelante*, of Massard, *La Maman* of Beauvarlet, and other pleasant prints by Macret, R. De Launay, Flipart,

and Levasseur. Boucher is represented among the *Estampes Galantes*, by Beauvarlet's *L'Amour Frivole*, and by the same engraver's pretty pair, *Le Départ du Courrier*, and *L'Arrivée du Courrier*; but more characteristic of his art, perhaps, is *La Naissance de Vénus*, by Duflos; while among the numerous prints after Boucher, the rarest is Tilliard's *La Bouquetière Galante*.

Augustin de St. Aubin was one of the most interesting and versatile artists of the period, like Moreau, designing and engraving with equal facility and charm, and some of his prints are among the most eagerly sought by collectors. *Le Concert* and *Le Bal Paré*, engraved by A. J. Duclos, are vivid with the elegant character and manners of the period, while *Au moins soyez discrèt*, and *Comptez sur mon serment*, engraved by St. Aubin himself, are lively fancy portraits of the artist and his wife, typically eighteenth-century in their gaiety of sentiment. Here are also his charming *Louise Emilie Baronne de * * **, *Adrienne Sophie, Marquise de * * **, and Le Prince's *L'Amour à l'Espagnole*. St. Aubin, of course, engraved a good deal after various designers, and, with Moreau and others, he is to be traced amid the multitudinous book-illustration of the period. For instance, opening by chance just now a volume of the *Anthologie Française*, 1765, illustrated by Noel Le Mire's delicate engravings after the prolific Gravelot, we found the frontispiece to be an exquisitely engraved and gracefully decorated portrait of the editor, Monet, by St. Aubin, after C. N. Cochin, the younger.

Charles Eisen was a popular designer of contemporary life, and J. B. Patas engraved him well

in *Le Jour* and *La Nuit*, and De Longeuil did justice to his rather fantastic *Concert Mécanique*, also to his four plates representing the seasons, and the four of *Les Heures du Jour*. The most attractive print after Sigismund Freudeberg is *Le Petit Jour*, engraved by Nicolas De Launay. But now there remain to mention the famous prints after Lavreince, as the Parisianised Swede, Lafrensen called himself, and the gay, naughty, graceful, irresistible Baudouin. There are no two more beautiful and truly decorative prints in the whole range of eighteenth-century French engraving than *L'Assemblée au Concert* and *L'Assemblée au Salon*, exquisitely engraved by F. Dequevauviller after Lavreince's vivacious and elegant designs. This artist gave delightful and inspiring material to the engravers. Charming are Dequevauviller's *Le Coucher des Ouvrières en modes* and *Ecole de Danse*; H. Guttenberg's version of the sunny out-of-doors *Le Mercure de France*; Vidal's *La Soubrette Confidante*; and the very typical *Le Directeur des Toilettes*, by N. J. Voyez. But to Nicolas De Launay has Lavreince given, perhaps, the greatest opportunity in the famous *Qu'en dit l'Abbé?*, a print of most piquant charm, alive with the fashionable spirit of the day. Scarcely less agreeable too are *Le Billet-Doux*, *L'Heureux Moment*, and *La Consolation de l'Absence*. Valuable prints, all of these, especially *Le Billet-Doux* and *Qu'en dit l'Abbé?*

Among Baudouin's prints, appealing and desirable from the point of view of artistic design and exquisite engraving, are some calculated to shock even more than Mrs. Grundy, say, Mr. Grundy too; but there are so many of pictorial charm that

the spirit of the eighteenth century, especially the French eighteenth century, with its incorrigible frankness and licence, so decoratively expressed, may, perhaps, plead condonation for a little suggestive impropriety. Chief among the Baudouin prints is, of course, the famous *Le Coucher de la Mariée*, the preliminary etching of which was delicately done by J. M. Moreau, the engraving being finished by J. B. Simonet. The same artists were responsible likewise for the charming *Le Modèle Honnête*, and Simonet also engraved *La Soirée des Tuilleries* and *Le Danger de tête-à-tête*. Nicolas Ponce engraved Baudouin at his best in the charmingly delicate *La Toilette* and *L'Enlèvement Nocturne*, as well as in *Les Cerises* and *Marton*; Massard did *Le Lever*, and Nicolas De Launay did full justice to the grace of *Le Carquois Epuisé* (the excessively rare state of which has a difference in the border with the *tablette blanche*), and the boisterous, suggestive humour of *L'Epouse Indiscrète. Marchez tout doux, parlez tout bas*, was the work of that dainty master of the decorative vignette, P. P. Choffard.

All these French prints must, of course, be sought in brilliant impressions. They were generally issued in several states, five or six perhaps, the *eau forte*, which is no longer the most highly prized state, as formerly, being the first, and these states require careful study. In this study collectors will find indispensable H. W. Lawrence and Basil Dighton's "French Line-Engraving in the late Eighteenth Century," with its valuable Catalogue Raisonné and splendid reproductions. For the full study of the century of French line-engraving Lady Dilke's erudite book is certainly

the standard work, while for reference Mr. Ralph Neville's bright, informing little book, and Mr. Arthur Hind's "Watteau" in his "Great Engravers Series," may prove useful. Collectors will do well to consult also M. Loys Delteil's *Manuel de l'Amateur d'Estampes du XVIIIe Siècle*, and, of course, the monumental work of Portalis and Beraldi, *Les Graveurs du Dixhuitième Siècle.*

CHAPTER VI

MEZZOTINT-ENGRAVING

THE method of engraving to be considered in the present chapter is perhaps the most popular of all; and, although mezzotint has been, in the past, used mainly for interpretative work, lacking, therefore, of necessity, the spontaneous inspiration of etching, still, as it has translated so perfectly the paintings of the school of Reynolds and Romney, seeming to reproduce even the touches of the painter's brush, it possesses a real charm, and exerts a powerful fascination, for many collectors who are genuine lovers of art.

The circumstances of the invention of mezzotint, and of the production of its first example, are well authenticated and may be briefly narrated. Ludwig von Siegen, a soldier in the service of William VI, Landgrave of Hesse-Cassel, was an enthusiastic art-amateur well acquainted with all the systems of engraving; and, working out an entirely new method of his own, and keeping the secret of his invention strictly to himself, he at last was able to announce his discovery by sending a few impressions of his first finished plate to the young Landgrave. This was a plate that doubtless highly delighted the prince, for it was none other than a portrait of his mother, *The Landgravine Amelia Elizabeth.* With the impressions Von Siegen sent a letter vaguely explaining his

process. This was in the year 1642, and for a dozen years Von Siegen seems to have preserved the technical secrets of his invention. It was not until 1654 that Prince Rupert, also a lover of the engraving-art as well as a soldier, who had been roaming from one continental town to another, found himself at Brussels, to which city circumstances had led the inventor of mezzotint-engraving. Here the two soldier-artists met, with the result that Von Siegen disclosed his secret to the Prince. Rupert set to work upon the process with the eagerness of an enthusiast, calling in the technical assistance of the Flemish painter, Wallerant Vaillant, and four years later he produced the early masterpiece of the art, *The Executioner of John the Baptist*, a plate of marvellous power and of great size, after Ribera, 'Lo Spagnoletto.'

The restoration of monarchy in England brought Rupert back to this country, and with him came the art of mezzotint-engraving. He explained and demonstrated the method to John Evelyn, who, in his 'Sculptura,' published in 1662, credited the Prince with the invention of it, and, as Rupert took no pains to correct this error, he was regarded as the inventor of mezzotint for 150 years or more. However, he was certainly instrumental in developing the art, and introducing it into England.

Now, a few words as to the production of a mezzotint. The engraver starts with a sheet of copper that has been well polished, and, after first marking parallel lines across it with chalk, about three-quarters of an inch apart, he takes a curved edged tool, in shape resembling a chisel, with one side grooved and so made that the sharpened edge forms a series of dots, and, placing

this tool between the first two chalk lines, he rocks it to and fro, and very slightly moves it away from him at each stroke, until he works the instrument right across the plate and completes a series of zig-zag dotted indentations in the metal. He performs the same operation in the next chalked division, and then again and again until he has covered the whole plate. The entire operation is then repeated the other way of the plate, then diagonally, and so on, over and over again at different angles, until the whole surface of the plate has been evenly roughened. The tool that performs this work is called a rocker, and the process is termed 'laying the ground.' If the grounded plate were printed from, the impression would be perfectly black; but now begins the task of scraping the ground to produce the mezzotint. After the outline of the design to be engraved has been transferred to the roughened metal, the engraver takes his scraper, a tool with a flat blade, generally of willow-leaf shape, very keenly sharpened, and, scraping away more or less of the roughness required, according to the light or dark tones, he gradually develops his picture, and produces the finished mezzotint.

This manner of engraving was found to be suited to several classes of subjects, but it was pre-eminently the method for portraiture. The first plate of all was, as we have said, a portrait, and, in like manner, the first dated plate engraved in England was a portrait—*Charles II*, by William Sherwin, produced in 1669. The art, once planted in this country, soon established itself here, attracting a number of artists—including even, it is said, Sir Christopher Wren—and made itself so

thoroughly English as to be termed by our French neighbours *la manière anglaise*. A great proportion of the work of the painters of the Lely and Kneller period (the period of the establishment of the new art) was engraved in mezzotint, and it is surprising how quickly the technicalities of the method were learnt and the difficulties overcome.

Collectors who are interested in the history of mezzotint—and what intelligent collector is not?—should do their best to find examples of those engravers who practised it in its early stages, and through whose prints may be traced the gradual development of the technique and the progress of the art. These are, of course, rare, but they may occasionally be found, probably at the dispersal of some noted collection, like Mr. Theobald's, for instance. At any rate, they may be studied at the British Museum, and they help one better to appreciate the great achievements of the eighteenth-century masters. In the prints of Von Siegen, Prince Rupert, and their associates, Caspar Von Fürstenberg, Jan Thomas of Ypres, Wallerant Vaillant, and the English pioneers, William Sherwin and Francis Place, we see the various experimental efforts to produce the all important mezzotint 'ground,' with the aid of roulettes of diverse kinds and other uncertain tools, strengthened sometimes by etching, sometimes by dry-point, and even a happy-go-lucky kind of aquatint. In some of these early prints remarkably impressive effects have been produced, as in Prince Rupert's *Great Executioner* and *Standard Bearer*, while in others there are crude contrasts of tone, with high lights that have not been scraped from any ground. Francis Place, however, an artistic amateur of

great versatility, seems early to have found for himself a way of producing mezzotints of considerable delicacy and charm.

One reason why mezzotint-engraving exercises a legitimate sway over collectors is that, although the work has been generally interpretative, yet each interpreter seems to have employed a different accent, or, in other words, the work of almost every engraver has its own individual qualities. The early men, working each more or less on lines of his own, introduced various improvements of manipulation which added to the attractiveness of the art. To begin with, Von Siegen produced his first plate by working from the lights to the shadows; but no sooner was Prince Rupert initiated into the mysteries of the process than he (as seen by the plate of *The Executioner of John the Baptist*) began his work by laying a uniform ground (in principle somewhat in the way we have described), and then scraped from a solid black to the lights—the method since universally practised.

The writer has carefully gone over Prince Rupert's mezzotints, examining the work closely, and he has been able to detect much roller-work. It is quite noticeable on the back of a sitting boor, in a *Boor Drinking Scene*, dated 1664, and is present with unmistakable clearness in the subject of the *Magdalen looking upwards*, and having a nimbus. Even the markings, an inch apart, are plainly seen along the edges of this latter plate. The roller was used for the grounding of the plates; but in the later stages of the work a roulette was employed, a fact that has to be kept in mind when making a technical examination of the plates.

Evelyn proudly announced that Prince Rupert

had most generously and obligingly allowed him to publish 'the whole manner and address of the new way of engraving,' but he took care to do nothing of the kind. With parade of the paradox of an engraving without graver or aquafortis, he merely mystified the engravers who might have adopted the new method. He was so anxious not to cheapen or vulgarize it. This was in 1662. Thirteen years later, in 1675, Alexander Browne, in the second edition of his 'Ars Pictoria,' page 110, professing to describe 'The Manner or Way of Mezo Tinto,' wrote: 'First take a very well polished Plate of Copper, and ruffen it all over with your Engin.' What was the shape or character of this 'Engin' we should never have learnt from Alexander Browne. He was a printseller as well as a 'limner,' and a shrewd business man, we gather, determined to give nothing away for nothing. So he merely added: 'As for the manner or shape of the Engin, they are divers, and if any ingenious person have a desire to have any made, the Author will give them farther directions.' Now, in the first edition of his book, published in 1669, the year of the first dated mezzotint, there is no description of the new method, although Evelyn's 'Sculptura' had been in circulation seven years, but, in the interval, Abraham Blooteling, a distinguished Dutch line-engraver, had come over to England, about 1672, devoted himself to mezzotint, practically established its true principle in the matter of laying the ground, and become a really fine and powerful exponent of the art. His great importance in the history of the art, however, lies in his having invented, for laying a uniform ground, the rocker, a curved-edged steel tool, minutely

toothed, the grounding-tool, in fact, which has held its own to this day. Was this, then, the 'Engin' of Alexander Browne? The date would allow it, for Blooteling was working in London till about 1676, and there is little doubt that Browne employed some of Blooteling's Dutch assistants to do the mezzotint portraits which he published with no engravers' names. Or was it a finely-grooved roller such as Rupert used, and others working later than he? For it is certain that Blooteling's rocker did not at once come into general use. Comparison between the grounds of his rich prints and those of many contemporary and later prints would prove this. Moreover, in a rare little book, entitled 'The Excellency of the Pen and Pencil,' published in 1688, 'Printed for Dorman Newman (presumably the author), at the King's-Arms in the Poultry,' we find the earliest illustration of the tools used in mezzotint-engraving. The 'Engine' for laying the ground is a roller, and this is represented as being in use some sixteen years after Blooteling's invention of the rocker. As to the method of procedure, we find, among the instructions for 'Drawing, Etching, Engraving, etc.,' detailed directions for the mezzotinter on page 79:

'The way of Laying a Mezza-tinto Grownd, with the fashion of the Engine, and manner of scraping your design.

'You must go to some Ingenious File Cutter, and get a Roll made of the best steel, about one Inch Diameter, and one Third thick and hatcht round the edge, and crost again at right Angles: the fashion of the Engine and the several Tools used in scraping the Grownd is hereunto annexed, then take your Copper Plate and divide it into square Inches, and draw the lines Parellels and Perpendiculars with a Black-lead Pencil, then cross it Diagonal ways; then take your Engine in one

hand, the other bearing indifferent hard upon the frame, run it up two or three of the squares from the Left till you come to the Right hand of your Plate, so gradually till you have gone it over one way, then cross it the other way; so likewise the Diagonal ways, till you have gone it over the Four several ways; then you must begin again, and go it over the same ways again, till you have gone it over at least Twenty times, till you leave no place untoucht with your Engine: Your grownd being thus laid, take your design and Rub White-lead upon the back side, and fix it on the Plate, and with your Drawing-point, draw over all the out-stroakes and bounds of the Principal shadows, and it will come off upon the Plate; then with your several Scrapers, lightly scraping upon the extreme Lights, and so gradually all the other shadows, until you have brought all the drawing of your design upon the Plate; then take a Proof off, by which means you will be able to go on in the finishing of it, although you must proof it Three or Four times before you can thoroughly finish it.'

Evidently, therefore, many of the prints of the Lely and early Kneller period were from plates grounded with the roller, though its use must have been considerably discontinued by 1688, in spite of this illustration in 'The Excellency of the Pen and Pencil.' The art was young: Beckett and John Smith had already been developing its capacities for tone, and, later, Simon added refinements.

Then George White, who began engraving a little later than John Smith and Simon, made an important and far-reaching innovation. He strengthened the accent of mezzotint by introducing the system of first outlining the subjects in etching, and then laying the ground over the etched work, a method that has been usually adopted ever since his day. Richard Earlom was accustomed to make most elaborate preliminary etchings, a practice, as we have seen, followed by Turner in preparing the plates for his '*Liber Studiorum.*'

PRELIMINARY ETCHING

FINISHED ENGRAVING

ABEL ROPER

(From the Mezzotint by George White, after H. Hysing, about 1720)

We illustrate George White's method by his mezzotint portrait of *Abel Roper*, after Hysing, produced in about the year 1720. By its side we have placed an early impression from the plate showing only the preliminary etching, and before any mezzotint work had been added. This preliminary etching is of great interest, for, so far as we know, it is the earliest example of the kind that exists.

Blooteling's were the first mezzotints of real artistic importance done in England, and the collector is lucky who can possess himself of that magnificent plate—after Lely—the *Duke of Monmouth*, or the *William of Orange*, *Charles II*, *Catherine of Braganza*, *Earl of Derby*, or *Earl of Sandwich*. Blooteling exercised a powerful influence upon the other Dutch mezzotinters working in London, notably Gerard Valck, Van der Vaart, Paul Van Somer, and also, through the latter, upon Edward Luttrell, the first of the Irish mezzotinters, who in his turn, influenced Isaac Beckett.

The long and splendid roll of English mezzotint-engravers may be said to begin with Beckett, for he was the first to devote himself to the art as a serious business. His prints, done between 1681 and 1688, are numerous, and of considerable historic interest. Many were translations of Kneller, but his masterpiece is the *Lady Williams*, after Wissing. His contemporary, Robert (or Roger) Williams, a Welshman, also did a number of interesting plates worthy of the collector's attention. William Faithorne, Junior, too, and Bernard Lens; but the greatest English mezzotinter of the seventeenth century was Beckett's pupil, John Smith (1652-1742). Brilliant, facile, vivacious, his prints

are, and they were collected by connoisseurs in his lifetime, both in England and abroad. For some years Kneller's principal interpreter, Smith mezzotinted 138 of that painter's portraits, also he translated to the copper most of the portrait-painters working in England, and his prints represent nearly all the notabilities of his day. Perhaps his finest engraving is seen in the *Godfrey Kneller*, *John Smith*, *Isaac Beckett*, *Marquis of Annandale*, *Earl of Seafield*, *Duchess of Grafton*, *Arabella Hunt*, *Gottfried Schalcken*, *Corelli* and *Wycherley*.

John Simon, who succeeded Smith as Kneller's mezzotinter-in-chief, came from Normandy, and, working with rocker and scraper from 1707 for about 35 years, produced some 200 portrait-prints after the contemporary painters. They have delicacy of technique and charm of tone, for the most part, and they are of very varied historic importance. *Colley Cibber*, as Lord Foppington, in 'The Careless Husband,' after Grisoni, is perhaps Simon's most engaging plate. George White was, as we have seen, one of the landmarks in the history of mezzotint, and one of the most interesting engravers of the early eighteenth century, as John Faber was the most prolific. Faber's working career lasted from 1712 to 1756, and his output was some 500 prints. In the majority of these, the historic and personal interest was far in excess of the artistic, but, though Faber was not a great engraver, he was a very competent one. He had to interpret, as a rule, very uninspiring painters, yet some of his prints must be sought by the collector: *Margaret Woffington as Mrs. Ford*, *Lady Christiana Moray*, *of Abercairney*, *Elizabeth*, *Duchess of Hamilton*, *Handel*, *Mrs. Cibber*,

Kneller's *Kit-Cat Club* series, and the *Hampton Court Beauties*. Of this period, too, are the prints of Peter Pelham, who went to America, and did the first mezzotint there, the *Rev. Cotton Mather*; and Peter Van Bleeck and Alexander Van Haecken, both painters as well as engravers, who concerned themselves chiefly with the personalities of the theatre and the opera-house.

During the reign of Anne, and still more so during that of her successor, painting in England declined to a very low ebb, and consequently mezzotinting suffered great depression. So much was this the case that, towards the middle of the eighteenth century, the art almost died out. However, the darkest hour preceded a glorious dawn, and, thanks chiefly to three men in Dublin—Beard, Brooks, and Miller—mezzotinting was kept alive. Coming back to London in 1747, it advanced rapidly under the skilful hands of Brooks's pupils, McArdell and Houston. By the way, it has lately been suggested by that close student of the Irish engravers, Mr. W. G. Strickland, of the Irish National Gallery, that it was Andrew Miller, and not Brooks, who deserved the credit, hitherto given to Brooks, for teaching and inspiring the famous Dublin school of mezzotint-engravers; and a comparison of the two men's prints, revealing Miller's decided superiority, would seem to support the suggestion. Anyhow, from the seventeen-fifties, beautiful and artistic mezzotints were produced, and as the leading painters of the period developed into masters, and gracious masterpieces of vivacious portraiture came from their easels instead of lifeless, awkwardly-postured presentments, their mezzotint interpreters responded

gloriously. Of course, mezzotint-engraving owed much to the revival of painting, under Reynolds, Romney, Gainsborough, and their contemporaries, for the works of these painters were exactly of the kind to bring forth the best qualities of the scraper's art; but it is also true that the painting of the period was indebted to the lesser art of the mezzotinter. As a result, the two arts advanced side by side, each giving the other help, the painters and engravers working in close alliance.

The first of the revivalists was James MacArdell, who led the way to the greatest achievements of the art by his engravings from pictures by Van Dyck, Rubens, Lely, and others of the earlier school, as well as from those by his contemporaries, Reynolds, Hudson, and Ramsay. Of the thirty-eight Reynolds portraits engraved by MacArdell which made the delighted painter exclaim that the engraver would immortalize him, the first was the *Lady Anne Dawson*, 1754. If only MacArdell had lived to interpret Sir Joshua in his greatest period! Among the Reynolds prints are some that show MacArdell's art at its best, the *Earl of Rothes*, *Lady Fenhoulet*, *Lady Charlotte Fitzwilliam*, for instance; yet in the whole achievement of mezzotint, perhaps, there is nothing more masterly than his *Mary, Duchess of Ancaster*, after Hudson. To possess this superb print, together with the two Vandyck prints, *Lords John and Bernard Stuart*, and *Duke of Buckingham and his Brother*, the *Comtesse de Grammont* and *Mrs. Middleton*, after Lely, which we reproduce, and the *Lady Mary Coke*, after Ramsay, must be the ambition of every collector who cares for the fine pictorial handling of mezzo-

MRS. MIDDLETON

(*Photographed by Henry Percy Horne from the Mezzotint by James MacArdell after Sir Peter Lely*)

LADY SARAH BUNBURY

(*From the Mezzotint by Edward Fisher after Sir J. Reynolds*, 1766)

tint. The discriminating collector will also seek examples of that other very talented Irish mezzotinter, Richard Houston; not merely his delightful prints after Reynolds, such as the *Harriett Powell* and *Duchess of Marlborough*, but also, and chiefly, his magnificent translations of Rembrandt, *The Syndics*, *Woman plucking a Fowl*, *The Burgomaster*, *Man mending a Pen*, *Man with a Knife*, all of which show a positive genius for interpreting the master.

MacArdell's and Houston's success brought their fellow pupils, Spooner and Purcell (*alias* 'Corbutt'), from Dublin, and the number of mezzotinters rapidly increased. Many of the most delightful plates, so popular and expensive at the present day, were produced at this period. Yet more Irish engravers came here; indeed, at that time Dublin was the recruiting ground for London's mezzotinters. In the year 1762 Edward Fisher, one of the best of them, produced the charming *Garrick between Tragedy and Comedy*; four years later he published the portrait of *Lady Sarah Bunbury*, which we reproduce, and five years later still he engraved that exquisite rendering of human affection, *Hope nursing Love*. The portrait of Lady Sarah Bunbury well deserves the popularity it has achieved. As Lady Sarah Lennox, it may be remembered, the youthful George III fell in love with her, and wanted to marry her; and it was said there were heartburnings and wistful looks when, subsequently, she acted as one of the bridesmaids to Queen Charlotte, together with Lady Elizabeth Keppel and Lady Elizabeth Lee, who were also the subjects of Fisher's prints.

Another important interpreter of Reynolds at

this period was James Watson, also from Dublin, and, like Fisher, a pupil of MacArdell. Fifty-six of Sir Joshua's pictures were engraved by him, and no paintings of the master's during the sixties and seventies were engraved with more artistic sympathy and brilliant effect. Perhaps the finest of the full-length portraits is the *Mrs. Abington*; but there are also the *Duchess of Manchester*, as Diana disarming Cupid, and the *Mrs. Hale* as Euphrosyne, showing Reynolds still in his fantastical portrait-mood; there are the charming *Countess of Carlisle*, *Lady Stanhope*, the *Lady Scarsdale* and baby son, *Mrs. Bouverie and Son*, and the *Duchess of Buccleuch* with her child, in which the engraver reveals his tender treatment of the painter's representation of child-life and maternal love; there are the *Dr. Johnson*, the *Edmund Burke*, the *Reynolds*, prints which Goldsmith sent to his brother in Ireland that his friends there might see what his intimates in London were like. That capital portrait-painter Francis Cotes was also well interpreted by Watson (*Lady Brydges*, *Lady Boynton*), and very desirable prints are the *Lord Howe*, and the rare *Hon. Augustus Hervey*, after Gainsborough, one of the most difficult painters to translate to the copper-plate. The Irish group of mezzotinters included also two interesting personalities in Thomas Frye and John Dixon. The collector may concern himself with Frye to the extent, perhaps, of one of his large original heads, excellent in technique, yet too large for the delicate charm of mezzotint. He must try, however, to procure the best examples of Dixon's work, say Reynolds's *Countess of Pembroke and her Son*, and *Lady O'Brien*, Dance's

MARY ISABELLA, DUCHESS OF RUTLAND

(*From the Mezzotint by Valentine Green after Sir J. Reynolds*, 1780)

David Garrick as Richard III, and, above all, the magnificent *Rembrandt's Frame-Maker*, after the great Dutchman.

As the century advanced, quite an army of notable engravers crowded upon the scene. There was John Finlayson, the engraver of C. Read's portrait of the *Duchess of Hamilton and Argyll*, mentioned in a previous chapter, whose prints, chiefly after Zoffany, show a very lively sympathy with the plays and players of the period, of which they are valuable records. There was William Pether, who realized the value of the medium for the strong contrasts of artificial light effects, and was so happy in his renderings of Joseph Wright's pictures, such as his famous *Philosopher giving a Lecture on the Orrery*, a powerful mezzotint. He was also conspicuously successful as an interpreter of Rembrandt—*A Jew Rabbi*, *Officer of State*, etc. Then, there was Valentine Green, who during a period of some forty years engraved about 400 subjects, and, working with great delicacy of touch, scraped some of the plates most eagerly sought, and most highly paid for, in the sale-rooms to-day, the series of full-length standing portraits of ladies after Reynolds being the most prized. At the time of writing, an impression of his *Mary Isabella, Duchess of Rutland*, after Reynolds, holds the record price, for a Valentine Green, of £1050.

To name here the most desirable of Green's prints would demand too much space, and in Chapter XIV, 'The Money Value of Prints,' they will be found tabulated, with their auction-prices, together with the most important examples of all the leading mezzotinters. It is sufficient to add

here, that, in addition to Green's prints after Reynolds, of which his masterpiece is *The Ladies Waldegrave*—in fine impressions one of the most beautiful mezzotints in existence—there are prints by Green, after Gainsborough—the *Garrick*; Wright of Derby—*The Air Pump*; Maria Cosway—her own portrait, and the *Duchess of Devonshire as Cynthia*; Romney—*Ozias Humphry* and *Richard Cumberland*; Lemuel Abbott, Opie, and other painters, which every collector should seek to possess, especially those who cannot afford the high prices they must pay for fine impressions of the Reynolds 'Beauties.' Indeed, those with modest purses, who desire to possess adequate examples of Valentine Green, may purchase many interesting portraits and subject-prints for quite moderate sums.

With the name of Jonathan Spilsbury we recall the admirable portrait of *Miss Jacobs* after Reynolds, and the fine *Mrs. Richards*, after Gainsborough. Of the work of John Jones we have already seen a specimen in the portrait of *Lady Caroline Price*, reproduced in the first chapter. An engraver of marked individuality, his virile command of boldly-contrasted tones, and his strong artistic sense of pictorial vitality, seem to have appealed to such painters as Reynolds, Romney, and Raeburn for the interpretation of their portraits of men rather than of women. That is why the numbers of his prints with male subjects are so greatly in excess of those with females; indeed, although he engraved nearly fifty plates after Reynolds and Romney, only three after each painter represent women. Yet among these are those delightful prints, *Frances Kemble* and *Mrs. Davenport*, the latter, per-

CATHERINE, LADY BAMPFYLDE

(*From the Mezzotint by Thomas Watson after Sir J. Reynolds*, 1779)

THE LADIES WALDEGRAVE

(From the Mezzotint in Valentine Green's Collection by Reynolds)

haps the most joyously vivacious mezzotint portrait existing, and the desideratum of all collectors. Then there is that fascinating masterpiece, *Madame Giovanna Baccelli*, the dancer, interpreting the art of Gainsborough as mezzotint has rarely done. The *Burke*, after Romney, is the masterpiece among the men, with all the great man's soul and character in it; but splendid, too, are Raeburn's *Dundas*, Reynolds's *Charles James Fox* and the *Earl of Moira*, and others. Of W. R. Bigg's popular schoolboy pictures, *Black Monday* and *Dulce Domum*, Jones made a pair of charming mezzotints.

Richard Earlom has earned a brilliant reputation by his unrivalled *Flower and Fruit Pieces*, after the Dutch painter, Jan van Huysum. He was an unusually interesting engraver, and his work had a wider range than that of his contemporaries. Besides Dutch still-life subjects it included portraits (*Nelson*, after both Abbott and Beechey, and *Pitt*, after Gainsborough Dupont), Hogarth's *Marriage à la Mode*, *A Blacksmith's Shop*, after Wright of Derby, Claude's *Liber Veritatis*, Indian outdoor and indoor scenes after Zoffany, three charming children subjects, after Gainsborough, and some vivacious contemporary life pictures, theatrical scenes, and old masters galore. Earlom was seventy-nine when he died in 1822. Thomas Watson, the engraver of the series of six *Beauties of Windsor*, after Lely, was one of Reynolds's most brilliant interpreters. His beautiful whole-length print of *Lady Bampfylde*, one of the choicest specimens of mezzotint, of which we give a reproduction, holds the record auction price for a mezzotint, namely 1200 guineas, in the Huth sale, 1905.

In 1778 Watson joined William Dickinson in a publishing business in New Bond Street, and it was from this address that the *Lady Bampfylde* was published, May 1, 1779. Among other prints which stamp Thomas Watson as one of the most gifted mezzotinters of the period are the *Warren Hastings*, *Mrs. Crewe*, *Three Graces*, after Reynolds, and *Lady Rushout and Children*, after Gardner. Dickinson began mezzotinting when quite young, and his hundred or so plates include a number of really fine examples. One that shows his style as well as any is the whole-length portrait of *Diana, Viscountess Crosbie*, after Reynolds; and this we reproduce. Other favourite Reynolds prints of his are *Lady Taylor*, *Mrs. Sheridan as St. Cecilia*, *Mrs. Pelham feeding Chickens*, *Jane, Duchess of Gordon*, and *Mrs. Mathew*. *Elizabeth Stephenson*, after Peters, is a print of great charm; while the fascination of Romney's *Miss Benedetta Ramus* has lately been felt at Christie's to a most costly extent.

An engraver of exceptional ability, whose prints are finding increasing appreciation among connoisseurs, was Valentine Green's pupil, James Walker. He was an ideal interpreter of Romney, and no mezzotints after that painter suggest more truly and delightfully the charm of his art than Walker's *Lady Isabella Hamilton*, *Miss Frances Woodley*, *Countess of Carlisle*, *John Walter Tempest*, and *Mrs. Musters*, a beautiful little masterpiece. Unfortunately Walker went early in his career to St. Petersburg, so his finest prints are few. John Dean, too, another of Green's pupils, was a charmingly refined interpreter of Romney, as one sees in the lovely *Elizabeth, Countess of Derby*, and

DIANA, VISCOUNTESS CROSBIE

(*From the Mezzotint by W. Dickinson after Sir J. Reynolds*, 1779)

Miss Anne Parr. Delightful in their tenderness, too, are his children prints after Reynolds, and charming his *Mrs. Dalrymple Elliott*, after Gainsborough, and *Julia de Roubigné*, after Hoppner.

Among all the engravers associated with the art of mezzotint John Raphael Smith, who was born in 1752, and died in 1812, was the most individual and accomplished. His scraping had all the strength, delicacy and subtlety of a man who was complete master of his craft, while his intuition as a painter enabled him to imbue his tones with a true suggestion of colour. He was first apprenticed to a draper in his native town of Derby, but, coming to London, he soon abandoned the counter, and by 1769 issued his first plate. From that time his progress was rapid, and his artistic command of the technique became more and more complete, until he was able to engrave plates that are unsurpassed as masterpieces of the art of mezzotint. His prints number well over 200; and, whether he was interpreting Reynolds, Romney, Lawrence, Hoppner, Morland, Walton, Peters, or even Gainsborough, he brought to bear upon his work the skill and synthetic insight necessary to give effect to each painter's style. His originality and vitality as an artist also made him more than a reproductive engraver, and among his many vivacious prints of contemporary fashionable life, from his own designs, *The Promenade at Carlisle House* stands out as one of the gems of the art, and, being very rare, as a great prize for collectors.

The frontispiece to this volume is a reproduction of J. R. Smith's delightful whole-length portrait of *Mrs. Carnac*, engraved in 1778 from the painting by Reynolds, now in the Wallace collec-

tion, and it is a wonderful specimen of refined mezzotinting. Till it was beaten by the *Lady Bampfylde* it held, for a few years, the record for auction price, 1160 guineas.

George Morland found an admirable translator in J. R. Smith, as well as in his two relatives William and James Ward; and these three mezzotinters produced some of the choicest plates after that engaging painter, which to-day realize such high prices. Smith's best Morland print is the charming *Return from Market.* But for mention of the numerous representative prints which give J. R. Smith his pre-eminence, considerations of space compel us to refer our readers again to the chapter on the 'Money Value of Prints.'

William Ward was apprenticed to John Raphael Smith, and steadily achieved success. He was appointed mezzotinter to the Duke of York and to the Prince of Wales, and in 1814 was elected an A.R.A. He engraved quite forty subjects after his brother-in-law George Morland, but his most celebrated achievement is the *Daughters of Sir Thomas Frankland*, after Hoppner, which always commands a very high price for good impressions, while it provided the chief sensation of the Meinertzhagen sale in 1910 by reaching 1150 guineas for an engraver's proof, just double the highest price it had ever fetched in the finest First State. Two other charming and accomplished Hoppner prints of his engraving, the *Countess of Mexborough* and *The Salad Girl*, are also expensive collector's prizes, while *The Snake in the Grass*, after Reynolds, *The Romps* and *The Truants*, after W. R. Bigg, and several rustic prints, after his brother James, together with many

THE DAIRY FARM

(*From the Mezzotint by James Ward after a Painting by himself*)

THE DAUGHTERS OF SIR THOMAS FRANKLAND

(*From the Mezzotint by William Ward after John Hoppner*, 1797)

notable portraits, are among the William Wards that are collected. But it is as the interpreter *par excellence* of George Morland that Ward has most endeared himself to collectors.

James Ward, who, by the way, was born in the same year as Wellington and Napoleon, and lived until 1859, was his brother's pupil, and he became quite as fine an engraver; but, just as there are some people who will not allow Giorgione to have painted his own pictures, or Shakespeare to have written his own plays, so there are some who want to filch the best of William Ward's prints from him, and give their authorship to his younger brother and pupil. We will have none of this. Both brothers did fine things, and deserve the credit of them. Unfortunately for the art, in about the year 1817 James put aside the scraper to devote himself almost entirely to the brush, with which he won considerable celebrity, and an R.A.-ship, as an admirable painter of animals; but not before he had finished many beautiful mezzotint plates. From among these we reproduce *The Dairy Farm*, engraved from the picture he himself had painted. Fortunately for students of mezzotint engraving, James Ward presented six volumes of his proofs to the British Museum when he forsook the art. His fame as a mezzotinter will rest chiefly upon his Hoppner prints, the splendid *Mrs. Michael Angelo Taylor*, and *Children Bathing*, and *Juvenile Retirement*; also on one Morland print, *A View in Leicestershire*.

There were many engravers, working in the most flourishing time of mezzotint, whose average achievement must not be neglected by the col-

lector, yet whose appeal in the auction rooms today is limited to, perhaps, two or three prints of rare accomplishment, possibly even to one only. Giuseppe Marchi, for instance, Reynolds's Roman studio-assistant; a proof of his *Oliver Goldsmith* is a collector's prize, but his *Miss Cholmondeley*, *Mrs. Bouverie and Mrs. Crewe*, and *Elizabeth Hartley*, are also charming Reynolds prints worth having. With a more robust touch, William Doughty lives chiefly by his *Dr. Samuel Johnson*, after the National Gallery portrait, as Dunkarton is mainly favoured for his piquant *Mary Horneck*, Goldsmith's 'Jessamy Bride,' and the impressive *Lord Lifford*. There is Gainsborough Dupont, with his *Eldest Princesses* and his *Colonel St. Leger*, acceptable prints after his glorious uncle, Gainsborough, who was, however, never more sympathetically interpreted than in the *Hon. Mrs. Watson*, a print of rare delicacy, by Thomas Park, an able engraver, who gave us also a very delightful print in *The Oddie Children*, after Beechey. Robert Laurie's *Duchess of Hamilton and Argyll*, from the same picture by Catherine Read as Finlayson's winsome print, fetches very much more money than his really more interesting theatrical prints; so Henry Meyer's *Lady Hamilton as Nature*, after Romney, was his only great attraction till *Lady Kenyon*, after Hoppner, made an expensive appeal. But Charles Phillips, with his splendidly alive *Nelly O'Brien*, after Reynolds, and Henry Hudson with the alluring *Mrs. Curtis*, after Henry Walton, a rare print of exceeding charm, are still crowned with only those two proud achievements. John Jacobé's *Hon. Miss Monckton* still holds its own among the fine Rey-

nolds prints; so also does George Keating's joyous *Georgiana, Duchess of Devonshire*, with her baby daughter, though this gifted Irish engraver has strong claims on the collector by reason of his fine Morland prints, amongst which *Children playing at Soldiers* is unsurpassed for its exquisite quality of mezzotint, and its pictorial vivacity. Joseph Grozer, too, who did the charming *Hon. Frances Harris*, after Reynolds, engages the collector's gratitude still more for his Morland prints. Charles Howard Hodges, a pupil of J. R. Smith, was an engraver of individuality, with all the sense of the painter, and an artistic command of his medium. His fine *Shipbuilder*, after Rembrandt, *Guardian Angels*, and *Mrs. Hope of Amsterdam*, after Reynolds, and *Mrs. Anne Warren*, after Romney, are prints that grow in favour. A print that has recently made a great stride in auction consideration is *The Setting Sun* (the Godsall children), by John Young, after Hoppner, and Young is an engraver for whom the collector's appreciation is greatly on the increase, specially in his prints after Hoppner.

Hoppner inspired, and, to a great extent, dominated the mezzotinters of the closing years of the eighteenth century and the opening years of the nineteenth, as Reynolds had done those of the preceding three decades, and as Lawrence was to do a little later. Of the group of notable engravers who began working in the seventeen-nineties, or very shortly afterwards, by far the most important were S. W. Reynolds and Charles Turner. Their first published plates date respectively from 1794 and 1796, and both these appeal in the auction rooms chiefly and most expensively, with their

Hoppner prints; S. W. Reynolds, with his splendid whole-lengths, *Georgiana, Duchess of Bedford*, and *Mrs. Whitbread*, and his engaging half-lengths, *Countess of Oxford* (Byron's Countess) and *Mrs. Arbuthnot*; and Charles Turner, with his *Countess of Cholmondeley and Son*, a print that has risen amazingly of late, *Lady Louisa Manners*, *Miss Harriet Cholmondeley*, rare, and *Lord Nelson*. Yet, among these engravers' interpretations of other painters, collectors will find many fine and attractive things. For instance, S. W. Reynolds's *Marchioness of Exeter*, a thing of beauty, and one of the very best mezzotint translations of Lawrence at his best, *Marchioness of Sligo*, after Opie, *The Smitten Clown*, after Wheatley, some Northcote prints, Rembrandt's *Mill*, and some of the things he did in Paris, after Delaroche, Géricault, and other French painters. Then, Charles Turner's powerful Raeburn prints, *Sir Walter Scott* and *Dr. Robison*; the charming *Mrs. Stratton* and some admirable men portraits, also after Lawrence; *Le Baiser Envoyé* of Greuze, *Interior of a Cottage*, and its companion, after Gainsborough, Russell's *Mrs. Scott-Waring and Children*; but Charles Turner, between 1796 and his death in 1857, engraved very nearly a thousand prints, so the collector's choice has a very wide scope, which, with widening knowledge, he will judiciously make narrower. George Dawe, a very painter-like engraver, who became an R.A. through his fashionable paintings, must be considered for his capital Raeburn prints; George Clint, chiefly for his vivacious theatrical groups, engraved from his own painting; William Whiston Barney, for his *Duchess of Devonshire*, after Gainsborough, very rare in

the First State; and William Say, for his *Lady Mildmay*, after Hoppner, and Rembrandt's *Peasant Girl*. But William Say did lasting injury to the art of mezzotint by encouraging the use of steel plates for a method that depended for its full beauty and delicacy of effect upon the sensitive properties of copper. Whether Say was actually the first to use the harder, less responsive, metal, or whether it was Clint's pupil, Thomas Goff Lupton, who got a gold medal for it from the Society of Arts about 1820, undoubtedly the gradual decline of the art, in practice grown more and more careless of the great traditions, and cheapened by the large number of impressions yielded by the steel plates, dated from that period. It must be admitted, however, that another, and very important reason for the gradual decline of mezzotint was the dearth of great portrait-painters at the very time when they were needed to give the art a reviving stimulus. Samuel Cousins, having been the pupil and assistant of S. W. Reynolds, who himself had learnt his craft from J. R. Smith and C. H. Hodges, ought to have carried on the masterly traditions, and, indeed, his first published plate, *Lady Acland and Children*, after Lawrence, dating from 1826, showed his ability to do so, but even his second plate, done in the following year, the pretty, popular, and highly-priced *Master Lambton*, and the charming *Miss Croker*, which immediately followed it, revealed a tendency to aim at superficial brilliancy and attractiveness. This superficial brilliancy was doubtless due to the influence of Lawrence's own increasing superficiality of treatment as he turned out his fashionable portraits, but in the engraver it induced mannerisms of method and illegitimate

technique. Not content to aid mezzotint with etching or aquatint, as his masters had done, Cousins used also stippling with a stereotyped, mechanical effect, and he even extra-rocked parts of his plates for texture. Yet it would seem that these mannerisms, which are opposed to the true artistic spirit of mezzotint, with its infinite range of tones, producible by the scraper on an adequately grounded plate, do not deter the undiscerning fashion-bound collector from paying extravagantly high prices for some of Cousins's thirty-three prints after Lawrence. The *Lady Acland,* however, is justly a valuable print; the *Master Lambton* may be.

With the genius of J. M. W. Turner mezzotint developed in a new direction. Landscape as a pictorial accessory had been rendered in mezzotint often enough, notably in the pictures of Morland, while Earlom had, of course, mezzotinted Claude's *Liber Veritatis*, besides a landscape after Hobbema. But Earlom's 'Claude' was the inspiration of Turner's *Liber Studiorum*, and, in rendering that incomparable and immortal series of drawings, mezzotint was for the first time interpreting landscape in nearly every conceivable phase of it, almost at first hand. This may be said at least in the case of ten out of the seventy-one plates actually finished (a hundred was the number originally intended) besides a few others, for in these the great painter who, as a boy, had picked up the technique in the workrooms of J. R. Smith, with his own hand exploited the infinite capacity of the medium for the pictorial rendering of light and atmospheric effect upon landscape. Among these *Liber* plates mezzotinted by the master himself are those wonderful masterpieces, *Calm, Junction of Severn*

and Wye, *Æsacus and Hesperië*, *Via Mala*, and *Crowhurst*. In these, as in all the other plates, mezzotinted by the various engravers whom Turner entrusted with the work—Charles Turner, Say, Henry Dawe, Lupton, S. W. Reynolds, Dunkarton, Easling, Clint, Hodgetts, Annis, also in the one, *The Bridge and Goats*, aquatinted by F. C. Lewis—a feature of special interest is the vigorous and masculine use Turner made of the etched line in preparing the designs for the mezzotint. In practically every case these etchings, to which we have already alluded, were the work of Turner's own hand. Students and collectors of the *Liber* should make a point of seeing the very fine collection of proofs and prints at the British Museum, which was greatly enriched by the hundred working and touched proofs and prints of the greatest importance, bequeathed by the late Henry Vaughan. At the Victoria and Albert Museum a fine set may also be studied to advantage. But whenever, and however, they may be studied, Mr. W. G. Rawlinson's authoritative book on the subject is indispensable, his catalogue is as complete as the most extensive and minute knowledge could make it.

When once Turner had proved the incomparable value of mezzotint for true landscape—landscape which is pictorially inseparable from the skies that dominate it, and, by the way, Turner himself scraped exquisite plates other than those of the *Liber* set, the *Sunset Gun*, *Paestum*, *Catania*, for example—Constable realized that this beautiful medium was just the right one to interpret his pictures; and he was fortunate in his engraver. Before David Lucas was apprenticed to S. W. Rey-

nolds, he had been a Northamptonshire farm-hand, and his heart was in the English landscape, which he would sketch as he minded the cattle. Constable's glorious art was the inspiration of Lucas's career, and their co-operation produced some of the finest and most luminous engravings of natural scenery ever done. The small plates, including such beautiful things as *A Summerland*, *Hadleigh Castle*, *Summer Afternoon*, *Noon*, *The Glebe Farm*, are greatly preferable to the larger and more popular plates, such as *The Lock*, *The Cornfield*, and *Salisbury Cathedral*, with the rainbow. A splendid set of Lucas's prints after Constable, which were scarcely saleable when originally published (the engraver died in a workhouse) was withdrawn from the Theobald sale, and purchased privately by Mr. Charrington for presentation to the Fitzwilliam Museum at Cambridge. Although we always associate Lucas exclusively with Constable, there are some excellent little prints of his after other painters, which collectors should not neglect, notably *Dieppe*, engraved from a water colour by C. Tomkins.

After Lucas, there is no artist in mezzotint to concern the collector until we come to the work of our great living master of the medium, Sir Frank Short, R.A. We have said that Turner originally designed his *Liber Studiorum* to consist of a hundred plates, but only seventy-one were published during his lifetime. However, he had made the drawings for all, and had actually done the etching for some. Well, Frank Short has laid all lovers of Turner under an eternal obligation by etching and engraving the twenty-nine plates that were still required to complete the *Liber*; and he

has, moreover, re-engraved twelve of the rarest plates, at the suggestion of Ruskin. Among his *Liber* plates, perhaps the gems are *Via Mala*, quite a masterpiece of interpretative engraving, *Ben Arthur*, *Æsacus and Hesperië*, *Mill near the Grand Chartreuse*, *Crowhurst—Sussex*, *Solway Moss*, *Maçon*, *Stork and Aqueduct*, and *Lucerne*. Then, there are other Turner plates of his, such as the exquisite *Swiss Pass*, which show the engraver to have been artistically possessed of the very spirit and vision of Turner. We doubt if Turner was interpreted in mezzotint by any of his contemporary engravers with as much pictorial feeling for the mystery of nature, and imaginative insight, essential qualities, these, which subtly distinguish the forty or fifty Turner plates of Frank Short from those, say, of Charles Turner, W. Say, or T. G. Lupton, who worked under the master's own direction. And not less poetic and artistically complete are Short's mezzotints after other painters, because of that same imaginative quality which ever accompanies his consummate mastery of technique. *A Sussex Down*, after Constable, for instance, which David Lucas might have envied; *Near Hingham —Norfolk*, a lovely luminous Crome; *A Cornfield*, *A Woody Landscape*, and other true De Wints; *Twilight on the Campagna*, after the poetic Italian Costa. But wonderful as Sir Frank Short is as an interpretative landscape-engraver—while his G. F. Watts prints, *Love and Death*, *Diana and Endymion*, and the *Tennyson*, *Two Gentlemen*, after Reynolds, *Robert Burns*, after Nasmyth, and *Princesse Lamballe*, after Vestier, will surely hold their own with the figure-subjects of the eighteenth-century mezzotint men—it is as an artist of original

genius, who has found new scope for the medium, that the artistic collector will hold him, perhaps, in highest respect. As a vehicle for pictorial impressions direct from nature, mezzotint had never been used until Frank Short took his grounded copper-plate down to the Thames-side one evening, and, as the quiet mystery of the scene impressed his vision, scraped the first state of that charming nocturne, *Ebb Tide—Putney Bridge.* Since then he has proved, in such beautiful poems on copper as *A Slant of Light in Polperro Harbour*, reproduced here, *Moonrise—Ramsgate*, *The Lifting Cloud*, *Per Horse Power per Hour*, *The West's Good-night to the East*, *Nithsdale*, *Solway Fishers*, and *The Weary Moon*, that, with a range of tone wider, and thus more subtle, than that of any other method of engraving, mezzotint is the very medium for conveying original impressions of land and sea, especially when nature is in her moods of tenderness and mystery. Collectors of mezzotints will be wise in their generation if they possess themselves of these beautiful little works of art before they are at a premium; for the number of fine impressions, with all the bloom on, must necessarily be limited, and at the first slightest sign of the plate's wear Sir Frank Short prints no more. Mr. H. P. Horne, who for many years has set the example in mezzotint-collecting, is not content with a good proof of Short's engraving if he can possibly find a better, even at a premium, which is the true print-collector's way; for he evidently realizes that this master is the founder of the coming school of original mezzotint. Already it is, perhaps, scarcely too much to say that Short's achievement was the inspiration, or at least the stimulus, of those charming essays

A SLANT OF LIGHT IN POLPERRO HARBOUR

(From an original Mezzotint by Sir Frank Short, R.A., P.R.E.)

in the medium made by his famous predecessor in the Presidentship of the Royal Society of Painter-Etchers and Engravers, Sir Francis Seymour Haden, after he had laid aside the etching-needle. *Evening Fishing—Longparish*, *Grayling Fishing*, *A Moorland Stream*, *The Haunt of the Mosquito*, *The Salmon Pool on the Spey*, make, all of them, the appeal of original landscape lovingly and artistically rendered.

For the rest, some collectors may care to include in their collections an example or two of the imaginative landscapes of John Finnie, and the modern reproductive work of such acceptable mezzotinters as Norman Hurst, J. B. Pratt, G. S. Shury, R. S. Clouston, Macbeth Raeburn, and Gerald Robinson. But it is for prints conveying the artist's original expression that the wise collector will always preferably seek. The landscapes of Percival Gaskell and David Waterson, for instance, may claim his attention.

In speaking of the eighteenth-century mezzotints, we have made no allusion to the humorous designs and social caricatures published by Carington Bowles, Sayer, Laurie and Whittle, W. Humphrey, and other printsellers of the period, but though the majority were characteristically coarse in subject and craftsmanship, there were many done, for the most part anonymously, by engravers of note, which are quite worthy of inclusion in a representative collection, and, as was proved at the Montague Guest sale, they are to be bought at comparatively moderate prices.

CHAPTER VII

STIPPLE-ENGRAVING

STIPPLE-ENGRAVING, or engraving by dots instead of by lines, has been considered by some as lacking in character, weakly sentimental, and monotonous; while others have eulogized the style as one charmingly fitted for the expression of feminine beauty and elegance. Sir Robert Strange, in his day, denounced stipple-engraving in "good set terms"; indeed, he would scarcely allow it to be regarded as engraving. We do not propose to hold a brief for either side, but will endeavour to explain the method, to point out how the results were obtained, and to mention the principal exponents of the style, with a few of the plates they produced. We must, however, begin by stating that, with some few exceptions, notably those by J. Raphael Smith and William Ward, there is little of the original expression of the painter-engraver to be found in stipple work, which has been invariably devoted to the interpretation or copying of paintings, miniatures, or chalk drawings. But, at the same time, there is distinct charm in the best results achieved.

The student of prints will find stipple or dotted work, in a more or less degree, among the engravings by many of the early artists, such as Giulio Campagnola of the Italian School, Dürer of the German, and Lucas van Leyden of the Dutch—

all working at the beginning of the sixteenth century. About the year 1589 Johann Kellerdaller of Dresden engraved a few plates entirely in dots; and, nearly a hundred years later, Jan Lutma of Amsterdam produced several hammered engravings, also entirely in dots; but in Lutma's *opus mallei* process, as he called it, each dot was made by the tedious operation of punch and mallet. Ludwig von Siegen, the inventor of mezzotint, was acquainted with dotted engraving, for he alluded to it in his letter to the Landgrave of Hesse, dated 1642, as 'a method hitherto very uncommon called puncturing, executed entirely with points, and with great labour.'

However, the stipple-engravings that engage the attention of the collector are not these primitive efforts of the sixteenth and seventeenth centuries, but the work done by the artists of the latter half of the eighteenth: Bartolozzi, Burke, Knight, Tomkins, J. R. Smith, William Ward, Caroline Watson, Cheesman, and others. As to the inventor of this more modern method of stipple-engraving there is considerable doubt; the credit has been claimed by Demarteau, by Bonnet, and, with more plausibility, by Jean Charles François, who was born at Nancy in 1717. Anyway, as in the case of mezzotint, the crayon method originated on the Continent, and was introduced into England by the unfortunate William Wynne Ryland, who seems to have learnt the method from François in Paris, and it was enthusiastically taken up and developed by Bartolozzi, who founded the famous school of English stipple-engraving.

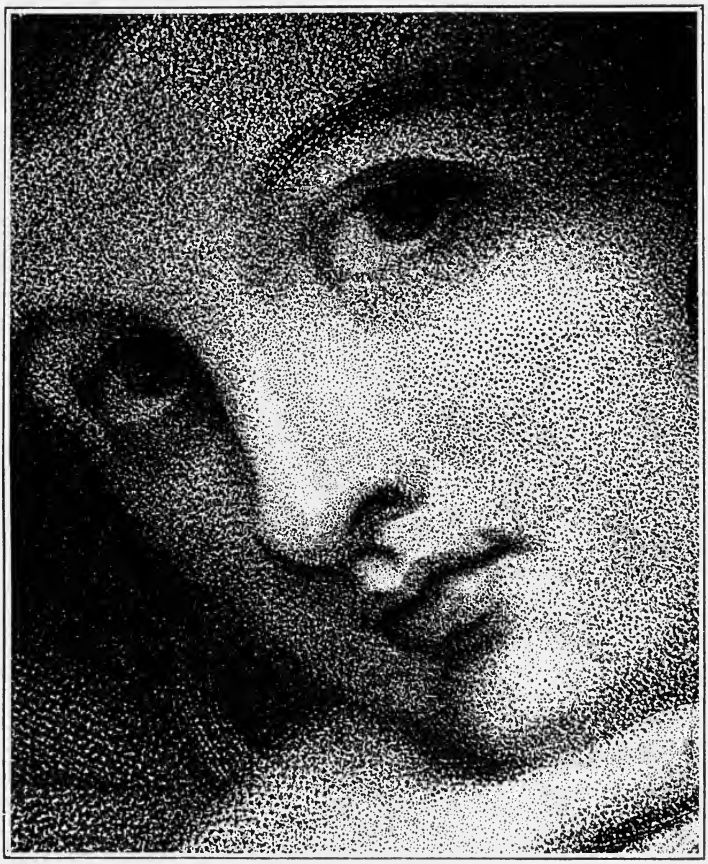
A few words will describe the method. The engraver first laid an etching-ground upon his

copper-plate, and then outlined his subject by pricking dots through the wax with an etching needle. Next he proceeded to fill in the shadows with larger, or closely-grouped, dots (apprentices being usually employed on the less important parts), and afterwards the plate was bitten as for an ordinary etching. These processes being completed, and the etching-ground having been removed, the engraver re-entered most of the bitten dots with a curve-shaped graver, known as a stipple-graver, and so, by a combination of etching, dry-point, and graver-work completed his stipple-engraving. The portrait of *Emma, Lady Hamilton*, engraved in 1785 by John Jones after Romney's picture, reproduced here, is a beautiful specimen of the method used with a broad sense of artistic effect and individual style. An enlargement of the face to twice the scale of the print is also given to make the technique of the work quite apparent.

As we have said, the art was brought to England by W. W. Ryland, who had worked at Paris under Boucher the painter, and Jacques Philippe Le Bas, the line-engraver. Ryland was the eldest of the seven sons of Edward Ryland, an engraver and copper-plate printer, and he was born in the Old Bailey in 1732. By a singular coincidence and terrible misfortune he ended his days at Tyburn, during a violent thunderstorm, for forging bank-notes. While in Paris, Ryland had acquired the chalk, or dotted manner, of engraving from François, and, soon after his return to this country, from which he had been absent about five years, he commenced to experiment with the new method. About this time he received the appointment of Engraver to the King. Afterwards he opened a

EMMA, LADY HAMILTON

(*From the Stipple Engraving by John Jones after George Romney*, 1785)



SPECIMEN OF STIPPLE WORK, FROM THE PORTRAIT OF LADY HAMILTON

(*Enlarged to twice the scale of the original Engraving*)

print-shop at the Royal Exchange in Cornhill in partnership with his pupil, Henry Bryer. Ryland had seasons of prosperity and periods of adversity. At one time he is said to have made an income of £3,000 a year, and at another he was reduced to penury by his extravagance. In December 1771 the Ryland and Bryer business became bankrupt, and then, as Mrs. Frankau[1] tells us, in her romantic way, Ryland went almost penniless to Angelica Kauffman (to whom he had been introduced four years previously) and she set him upon his feet again, by permitting him to take away some of her water-colour drawings to engrave by the new method he explained, and to print in colours by a process he had learnt in Paris. A period of prosperity followed this event, and in 1775 Ryland started in business at 159 Strand, from which address he issued a large number of prints, many of them after Angelica Kauffman, printed frequently in red ink to suggest crayon drawings, a practice followed by Bartolozzi, so that it became known as the "Bartolozzi red." But the success of the new venture led Ryland again into extravagance, which, in its turn, opened the way to his ultimate ruin. However, from this time the art of stipple-engraving quickly spread, gaining an immense popularity in this country, and flourishing until about 1810.

Although, in the hands of Ryland, stipple achieved great success, it was reserved for Bartolozzi to become the chief exponent of the art, and to found the school. Bartolozzi was born at Florence in 1727, and there, together with his friend

[1] 'Eighteenth Century Colour Prints,' by Mrs. Julia Frankau. 1900.

Cipriani, the painter, he studied art. Coming to England at the age of thirty-seven, he worked with great industry, and when in 1768 the Royal Academy was founded, he was chosen one of the original painter-members. Profiting by the stipple-wave that had been set in motion by Ryland, Bartolozzi, who, in his plates after Guercino and other Italian painters, partly etched, partly engraved, had proved himself a master of graceful line, now directed his whole energy to the dotted method of engraving, reproducing firstly the pretty allegorical designs of Cipriani and Angelica Kauffman. A facile craftsman, with the power of giving grace, beauty, and delicacy to his work, he issued plate after plate that exactly suited the popular and fashionable taste of his day, and the impressions sold with great rapidity. As the demand increased, so did the supply; and, in the end, some two thousand or more plates were produced that bore the name of Bartolozzi as their engraver. Needless to say, this enormous number of plates was not the product of one man's handiwork, for many of them contained very little of the master's engraving. Indeed, Bartolozzi gathered round him a number of brilliant pupils—Tomkins, Cheesman, Ogborne, and others—who paid high premiums, and whose work during their years of association with their master added lustre to the artist's fame. But we must remember that it redounds to Bartolozzi's credit that he was able to train pupils to become such distinguished engravers. The output ascribed to Bartolozzi was therefore that of an *atelier* rather than of a single craftsman. From the mass of Bartolozzi engravings we reproduce the engaging and well-known portrait of *Lady Eliza-*

LADY ELIZABETH FOSTER

(*From the Stipple Engraving by F. Bartolozzi, after Sir J. Reynolds*, 1787)

LADY SMYTH AND CHILDREN

(*From the Stipple Engraving by F. Bartolozzi after Sir J. Reynolds*, 1789)

beth Foster (Duchess of Devonshire), after Sir Joshua Reynolds, engraved in 1787. *Lady Smyth and Children,* another of the choicest of Bartolozzi's numerous prints after Reynolds, also worthily represents the engraver and the style of work with which he is chiefly identified. In collecting Bartolozzi prints the amateur must of course be guided by his individual taste, for the intrinsic artistic interest of many hundreds is at a dead level, and many signed by Bartolozzi have scarcely a touch of the master; but often they were none the worse for that, since certain of his pupils were quite his equals. In Chapter XIV will be found, in a selected list, the more important of his authentic prints, or those one supposes to be authentic, with their market values.

In 1802 Bartolozzi left England to take charge of the National Academy at Lisbon, and there he died in 1815. The great reputation gained by Bartolozzi's engravings caused a number of plates to be fraudulently produced in imitation of his style. Among them were some made to pass current with the unwary by putting the name 'Bartolotti' as the engraver. Therefore, should the amateur be offered prints bearing the inscription 'Engraved by Bartolotti,' he will know them to be spurious.

Of the pupils of Bartolozzi, Peltro William Tomkins, the younger son of William Tomkins, a landscape-painter, may be considered the most accomplished; and collectors should endeavour to possess a representative selection from his numerous prints. Many have considerable charm, and his children and fancy subjects (some from his own designs), enjoy a well-deserved popularity. Among the more attractive and important of Tomkins's

prints, which should engage the collector's attention, we may mention the set of four after Ansel, *The English Fireside*, and the French, *The English Dressing-Room*, and the French, *Hobbinol and Ganderetta* after Gainsborough, *Maria*, and *Maternal Love* after Russell, *Morning Employments* after Bunbury, *Morning* and *Evening*, a pair after W. Hamilton, whose pretty designs, illustrating a sumptuous edition of Thomson's 'Seasons,' were charmingly engraved by Tomkins and Bartolozzi, and the spirited portrait of *Mrs. Siddons* after John Downman.

The most popular engraving executed by Thomas Cheesman is Lady Hamilton seated at a spinning-wheel, after Romney, of which we give a reproduction. It is known as *The Spinster*, and its companion is *The Seamstress*. Other popular engravings are *Lord Grantham and his Brothers*, and *A Reverie*, after Reynolds, *Marchioness of Townshend* after Kauffman, and *Maternal Love*, his own design. John Ogborne produced a great number of portraits and other plates after such painters as Hamilton, Bigg, Westall, Stothard, and Romney, many of which are sought for by collectors, especially *Mrs. Jordan, as the Country Girl*, or *The Romp*, as it was erroneously called in the first issue, after the last-named painter, which is a good specimen of his style.

Robert S. Marcuard, another of Bartolozzi's most distinguished pupils, did some very strong male portraits after Reynolds, etching more deeply than the stipplers usually did for strengthening his shadows. His finest print is Reynolds's *Portrait of Bartolozzi*.

The English painters soon discovered that

LADY HAMILTON, AS THE 'SPINSTER'

(*From the Stipple Engraving by Thomas Cheesman after George Romney*, 1789)

their work, translated into stipple, quickly gained public favour, so Singleton, Wheatley, Westall, Cosway, Bigg, Peters, and other prominent artists of the time, sought interpreters for their paintings among the ranks of the stipple-engravers. Not only did stipple attract the attention of painters, but several mezzotinters, possibly seeing money in the new method, practised it, and engraved sometimes in the one style and sometimes in the other. John Jones, Richard Earlom, John Raphael Smith, William Dickinson, Thomas Watson, William Ward, and Charles Turner, all devoted some of their time to stipple, and frequently with the most successful results. We have seen John Jones as a masterly mezzotinter, and in this chapter we have to record the originality and artistic skill with which he handled stipple. He engraved, besides the *Emma, Lady Hamilton*, already noticed, a number of Reynolds's well-known children subjects, *Robinetta, Muscipula, Collina, Sylvia*, and one or two others, the exquisite *Serena* after Romney, and that fine example of grace and beauty, *Frances Kemble* after Downman, which makes an admirable pendant to Tomkins's *Mrs. Siddons*. Jones's style in stipple had breadth, strength, and simplicity, yet when he came to translate miniature work, such as Grimaldi's *Lord Mansfield*, he could be as softly delicate as Burke or Bartolozzi himself. Earlom's fairly large number of stipples include the familiar Lady Hamilton as *Sensibility* and *Alope*, both after Romney, but modern reproductions of these have flooded the market.

John Raphael Smith outshone his fellows in the field of mezzotint, and even in stipple he holds a position among the foremost practitioners. He

was an artist through and through, and, being at the same time a consummate craftsman, it mattered little to him whether he handled a brush, a scraper, or a stipple-graver. He seems always to have mastered technicalities with such ease. By J. R. Smith we have *Delia in Town* and *Delia in the Country*, *Rustic Employment* and *Rural Amusement*; the *Story of Letitia* series of six plates, published in 1786, and re-issued in 1811, with costumes brought up to date, all after George Morland; *À Loisir*, *Flirtilla*, and *Narcissa*, *Maid*, *Wife*, *Widow* and *What you will*, *The Mirror*, *Serena and Flirtilla*, and *Thoughts on a Single Life*, from his own spirited designs; *The Snake in the Grass* after Reynolds, and many more. The collector of stipple-engravings will not willingly let a good John Raphael Smith pass.

Dickinson rendered a number of Bunbury's caricatures in stipple, but he also engraved that clever amateur artist's *The Gardens of Carlton House* (with Neapolitan Ballad Singers), a charming and valuable print, *Perdita* (Mrs. Robinson), wearing a large hat and feathers, after Reynolds, and *The Duchess of Devonshire with Viscountess Duncannon* after Kauffman. Thomas Watson showed brilliant individuality in his few stipple-prints as in his mezzotints, and collectors must try to get his *Una* (Miss Elizabeth Beauclerc) after Reynolds, and his *Mrs. Crewe* and *Mrs. Wilbraham* after Gardner. Charles Turner, though he did not stipple many plates, engraved *Mlle. Parisot*, the ballet-dancer, after I. J. Masquerier, a delicate little gem, and very rare.

Luigi Schiavonetti, who came from Italy in 1790, was one of the best of Bartolozzi's pupils, and

MILK BELOW, MAIDS

From 'The Cries of London

(*From the Stipple Engraving by Luigi Schiavonetti after F. Wheatley*, 1793)

not the least artistic among them. Some amateurs will value him most for his etchings of William Blake's wonderful designs for Blair's *Grave*, while others will care more for his accomplished stipple work, in his interpretations of Cosway's dainty portraiture, and in the pleasing children-print after Reynolds, *The Mask*, and its companion, *The Ghost*, after Westall, but still more for his three charming plates in the famous *Cries of London* series, after Wheatley. Of these we reproduce his *Milk below, Maids*, which is No. 2 of the series of thirteen plates, or fourteen, if we include the second version of the twelfth plate, with the extra figure. The first three plates were by L. Schiavonetti, *Primroses* and *China Oranges* being the other two (his younger brother Niccolo engraved *New Mackerel*, plate No. 5), but he seems to have undertaken a general direction of the whole series. 'Directed by L. Schiavonetti' appearing together with the name of the engraver, A. Cardon, on *Duke Cherries* (plate 8), published 25th June 1795. The publication of the *Cries* extended over four years, from 1793 to 1797. Giovanni Vendramini, another of Bartolozzi's pupils, who, indeed, took over the Bartolozzi business when the old Master went to Lisbon, also played an important part in connection with the *Cries of London*, engraving five plates, and doing Wheatley full justice.

Thomas Burke began his artistic career by learning to mezzotint, under Dixon; but he soon abandoned the process for stipple-engraving, which he earnt from Ryland, and became the most brilliant and exquisite exponent of that school of engraving. He wrought a number of plates of exceptional delicacy and richness, after Angelica Kauffman,

including the beautiful group of *Lady Rushout and Children*, which we have reproduced. This is considered perhaps his finest performance, though the *Rinaldo and Armida*, and *Cupid binding Aglaia*, run it close; while in rendering Plimer's miniatures of the Rushout sisters and their mother, as well as the popular pictures of Bigg and Singleton, his exquisite stippling was distinguished by a sense of style.

Caroline Watson was the daughter of the eminent mezzotinter James Watson; and, inheriting her father's gifts, she devoted herself to engraving, chiefly in stipple, but sometimes mixing her methods. Her work was of great merit; indeed, her *Hon. Mrs. Stanhope as Contemplation*, and other prints after Reynolds, Romney, Hoppner, Downman, Cosway, and Samuel Shelley, the miniature painter, were as fine as anything done in the medium. She was very industrious, for Le Blanc catalogues no less than 153 portraits by her hand, besides other subjects.

John Condé is chiefly known by his charmingly delicate prints after Cosway, including ladies of the court of the Prince Regent, which find great favour with collectors at the present day. Many of his portraits are enclosed within rather wide frames composed of lines of various thicknesses. His most popular engraving is probably the whole-length portrait of *Mrs. Fitzherbert* after Cosway, but no less attractive are the *Mrs. Bouverie*, *Mrs. Tickell*, *Mrs. Robinson as Melania*, *Mrs. Jackson*, and *Horace Beckford*.

Anthony Cardon, the son of a Flemish artist and a pupil of Schiavonetti, was also a most artistic interpreter of Cosway, his *Madame Récamier* being a most engaging print, and his most

famous. *Madame Catalani* is also attractive, and he engraved three of Wheatley's *Cries of London*, besides many notable portraits of celebrities.

Joseph Collyer was born in London in 1748, and studied line-engraving under Anthony Walker. He holds a prominent place among stipple-engravers, and is perhaps best known by his portraits of *Mrs. Fitzherbert* after J. Russell, and *Miss Farren* after J. Downman. His print *The Volunteers of Dublin*, 1779, after Wheatley, however, represents him as line-engraver.

Thomas Gaugain, a native of Abbeville, learnt to paint under Houston, and was attracted to stipple by the work of Ryland. He found stippling a profitable employment, and engraved both portraits and subject-pieces after many of the painters of the day. *An Airing in Hyde Park*, after Edward Dayes, with or without its companion, *The Promenade in St. James's Park*, by Soiron, is a very valuable print. Then, there are several after Morland, notably the *Dancing Dogs* and *Guinea Pigs*, the *Children at Play* set, after Hamilton, *The Sailor Boy's Return* and its companion, after Bigg, and *Turnips and Carrots*, the extremely rare thirteenth plate of the *Cries*.

Charles Knight, a pupil of Bartolozzi, is believed to have done most of the work upon the famous whole-length portrait of *Miss Farren* (Countess of Derby) carrying a large muff, after Sir Thomas Lawrence, although the finished state of the plate bears the name of Bartolozzi as the engraver. Besides this plate Knight did many really fine ones, including the portrait of *The Duchess of York*, after Beechey, and a number after Reynolds, Lawrence, etc., besides subject-

pieces after Kauffman, Peters, Wheatley, Hoppner, and other painters. His *Lady Hamilton as a Bacchante*, with the dog and goat, after Romney, is a beautiful thing. *Sweet Poll of Plymouth* is the gem among several charming prints after Stothard, while Hamilton and Singleton furnished Knight with several subjects for popular prints; Miss Benwell, too, Ansell and Morland—*Industry* and *Idleness*.

William Nutter engraved with charm, and collectors are realizing this. Among his not very numerous plates are several well-known ones such as *A Lecture on Gadding* and *The Moralist*, after J. R. Smith, *Captain Coram*, after Hogarth, *Mrs. Hartley and Child*, and *Lady Beauchamp*, after Reynolds, *The Ale House Door*, *The Farm Yard*, and *The Absent Father*, after Singleton, *Saturday Evening* and *Sunday Morning*, a popular pair after W. R. Bigg, some pretty sentimental things after Westall, *First Bite* and *Just Breeched*, after Stothard, some Shelley miniatures and Morland's *Visit returned in the Country*, companion to *The Farmer's visit to his Married Daughter in Town*, engraved by Bond.

Pierre Simon is seen at his best in the *Angels' Heads*, from the picture by Reynolds in the National Gallery, *Much Ado about Nothing*, after Peters, and *The Credulous Lady and Astrologer*, after J. R. Smith.

William Ward stippled a number of prints after J. R. Smith and George Morland. After the former we have *Thoughts on Matrimony*, and after the latter *The First Pledge of Love*, *Constancy* and *Variety*, and *Morning; Thoughts on Amusement for the Evening*, a very rare oval print. Then,

MRS. PARKYNS (AFTERWARDS LADY RANCLIFFE)

(*From the Stipple Engraving by Charles Wilkin after John Hoppner*, 1795)

there are the attractive *Private Amusement* and *Public Amusement*, after Ramberg; but Ward has a very strong appeal as an original artist of dainty charm, and no stipple prints are more justly desired than *The Soliloquy*, *Louisa*, *Alinda*, *Louisa Mildmay*, *The Cyprian Votary*, *Almeida*, *Lucy of Leinster*, *Hesitation*, *The Choice*, and *The Musing Charmer*, all from his own designs.

To these masters of stipple must be added Charles Wilkin, engraver of that rare and delightful 'Series of Portraits of Ladies of Rank and Fashion,' seven after Hoppner, and three from Wilkin's own portraying, now very difficult to purchase as a set. Besides this series, we have the beautiful print of *Lady Cockburn and her Children*, from Reynolds's picture in the National Gallery, and that joyous example of Sir Joshua's child portraiture, *Master Henry Hoare*. There is also the admirable portrait of *Mrs. Parkyns* (Lady Rancliffe) after Hoppner, which we reproduce.

The great facility with which stipple-engraving could be done compared with other methods, the immense popularity it attained, owing to the superficial charm with which it could render the sentimental anecdotic picture, so dear always to the British public, turning even the weakest designs 'to favour and to prettiness,' induced a very considerable number of engravers and amateurs to practice the method. All the popular painters, as we have said, sought its aid to further popularity and profit, and it became quite a fashionable pastime for lady-amateurs, including royal princesses, to design for the stipple-engravers, and even to dally with the copper-plate themselves. So

the town got flooded with stipple-prints, and, of course, the majority were artistically negligible. But, in addition to the important engravers we have already mentioned, there were many others whose prints, or at least the best of them, appeal to the collector to-day. F. D. Soiron we have already named for one print after Dayes; his Morland prints, *The Tea Garden* and *St. James's Park*, so popular in modern reproduction, are also charming and valuable. Duterreau and E. J. Dumée are two other French engravers who happily render the engaging pictorial vivacity of Morland. *The Squire's Door* and *The Farmer's Door*, by Duterreau, are a very popular pair. Then there is James Hogg, with Peter's *Sophia*, J. R. Smith's *The Frail Sisters*, and Walton's *Handmaid*; there is Francis Hayward, with Reynolds's *Mrs. Siddons as the Tragic Muse*, over the commission to engrave which Valentine Green, who claimed the right, quarrelled with the painter. Many attractive prints will be found among those by the following group of Bartolozzi pupils: J. M. Delattre, James Minasi, and his cousin Mariano Bovi, whose name sometimes appears on prints as 'Madame' Bovi, one of the chief engravers of Lady Diana Beauclerc's fantastic designs; Scorodoomoff, the Russian, and Benedetti and Bettelini. Charles White, much favoured by the lady-painters, W. Bond, R. M. Meadows, the brothers Facius, Eginton, Robert Pollard, Joseph Grozer, C. Josi, J. S. Agar, a dainty engraver of Cosway, T. Trotter, R. M. Page, William Blake, J. Caldwell, James Gillray, Robert Thew, Henry Meyer, J. K. Sherwin, J. Baldrey, F. C. Lewis, T. Ryder, Maille, and Thomas Rowlandson, all these might be re-

presented in any collection of stipple-prints; some of them must be.

From the circumstance that a number of engravers worked in two or more styles, it is easy to understand how the 'mixed method' of engraving—in which etching, mezzotint, stipple, and sometimes aquatint were combined in one plate—came gradually to be introduced. As we have seen, Caroline Watson sometimes mixed her methods with very artistic results; but the mixed method became very general after the adoption of steel about the year 1820, and possibly one of its most skilful exponents was William Walker, whose print of *Robert Burns*, after Nasmyth, in this combined style, was produced with the collaboration of Samuel Cousins. The student will be interested, however, to compare the print with Sir Frank Short's rendering of the same painting in pure mezzotint.

Stipple is rarely, if ever, practised to-day, yet we should not be surprised to see a revival of the method, adapted to the reproduction of landscape, under certain conditions of light.

CHAPTER VIII

AQUATINT

ABOUT the time, practically the very year, that Ryland was introducing into England the crayon manner, developed into the stipple method of engraving, which became so immediately popular, Paul Sandby, one of the earliest of English water-colour painters, and an original member of the Royal Academy, was reproducing his landscape drawings by applying the principle of aquatint in a new way of his own invention. Like stipple-engraving, aquatint had come from France, and, like stipple too, the invention was claimed by various artists working about the same time. Jean Baptiste Le Prince is generally called the inventor of aquatint, his earliest plates dating from 1768; but Cornelis Ploos van Amstel, of Amsterdam, was producing some remarkable plates in practically the same method contemporaneously with Le Prince, if not even a little earlier; while Per Gustav Floding, a young Swede, was also, about the same time, using the principle of acid over a porous ground for compassing graduated tones on the copper-plate, though with this he combined line and roulette work. Anyhow, aquatint as a tone-process may be said to date from the seventeen-sixties, although we find unmistakable spirit-ground aquatint providing the backgrounds on two plates done about a hundred years earlier;

namely, William Sherwin's mezzotint of *Catherine, Queen of Charles II*, where it was used also for the oval border, and Jan Van de Velde's *Oliver Cromwell*, a line-engraving. But Le Prince's aquatinting was done with a 'dust-ground,' which was the continental method, and it was this that the Hon. Charles Greville got from Le Prince—some say he bought the secret—and passed on to Paul Sandby.

What Sandby did for aquatint was to discover the spirit-ground process, and show its adaptability to the rendering of water-colour washes for landscape. In 1775 he published a series of *Twelve Views in Aquatinta from Drawings in South Wales*, and these were the first of a number of admirable aquatint plates that Sandby did, which led to many other landscape-painters adopting the medium. The original French 'dust-ground' method is used to-day by English engravers—the few who practise aquatint—as well as the spirit-ground, though perhaps not so generally. Finely-powdered resin, or asphaltum, is scattered evenly over the copper-plate, either by the rotation of the large wooden box into which it is placed, or by a fan revolving inside the box, or by the simple working of a bellows. The ground is fixed by heating the plate just enough to melt the resin or asphaltum. For the 'spirit-ground,' which we find in practically all the old English aquatints, a carefully cleaned copper-plate is covered with a solution composed of resin and spirits of wine. As the spirits evaporate and leave a film of resin to dry upon the plate, the resin contracts, and in so doing splits up into a multitude of minute grains or particles around which the surface of the

metal becomes exposed. When the plate is submitted to the action of acid, after this resinous ground has been left upon its surface, the mordant will be unable to attack the copper under the tiny hills or islands of resin, but will be free to act upon the minute spaces of exposed metal around them. This, then, is the fundamental principle of aquatint; and after the outline of the subject has been transferred, and perhaps etched, though not necessarily, unless definite accent is needed, the gradations of tone, revealing forms and shadows, are produced by a succession of careful bitings by the acid, the use of the stopping-out varnish being, of course, a very important matter.

The process has been chiefly employed in England for landscapes, sea-pieces, architectural and topographical views, military and sporting subjects; and, though it has not been taken up by collectors with the enthusiasm bestowed upon other styles of engraving, we cannot help believing that, while the range of old English aquatints offers a happy hunting ground for collectors, the practical revival of artistic interest in the medium is full of promise, for its pictorial possibilities have not yet been exploited exhaustively. The reproduction, given here, of *The Shipwreck*, by Theodore Fielding, from the painting by J. M. W. Turner, shows by its effects of tone in picturing wave and sky, and the vivid realities of the scene, the capacity of the method to take a more prominent place among the various processes of the graphic arts. We have enlarged a portion of the boat on the left in the middle distance, to three times the scale of the original engraving, to illus-

THE SHIPWRECK

(From the Aquatint by Theodore Fielding after J. M. W. Turner, 1825)

SPECIMEN OF AQUATINT WORK, FROM 'THE SHIPWRECK'

(*Enlarged to three times the scale of the original Engraving*)

LE FORGERON

(*From the Aquatint by Eugène Delacroix*)

trate our explanation of the process, and to afford the student an opportunity of examining the technical characteristics of the method. As an example of the value of aquatint for original work, we advise the collector to study, at the British Museum, the exceedingly interesting early state of *Le Forgeron*, by Eugène Delacroix. It is a subject well suited to the technique of aquatint, being charged with the intense contrasts of light and shade inseparable from a smithy, and Delacroix has left a strip of aquatint tone on each side of the subject, showing clearly the various bitings by which he arrived at his result.

When stipple first caught the fancy of the town, it is probable that aquatint might have run it close if the artists and engravers had perceived its artistic suitability to the popular subject-picture. When one looks at that engaging pair, *Courtship* and *Matrimony*, so vivaciously aquatinted by Francis Jukes, after W. Williams, and published by J. R. Smith in 1787, it seems amazing that more prints of the kind were not done. This pair is highly valued by collectors to-day, and in Paris, too, it is eagerly bought and highly paid for, especially when printed in colours. Then, there are *Opera Boxes*, a rare set of four plates, by S. Alken, after Rowlandson's designs; also Rowlandson's animated *Vauxhall*, aquatinted by Jukes, with Pollard's engraving of the design. Rowlandson's lively pictorial manner lent itself very happily to treatment by aquatint. With the subject generally etched by himself, he would indicate with washes the aquatint tones required. He would then colour a proof from the aquatinted plate as a copy for the colourist, the tinting being

done always by hand; and this was the custom followed in regard to the majority of the coloured aquatints which enjoyed such immense popularity, especially when the great vogue of stipple was on the wane.

Rudolph Ackermann, the famous publisher, who did so much to encourage the medium, employed a large staff of persons to colour the aquatinted illustrations to the innumerable books of every variety, and the countless sporting and coaching prints, which he issued from his 'Repository of the Arts,' in the Strand. And among Ackermann's publications, dating from 1798 to, say, the early eighteen-thirties, the collector will find many of the best aquatints of the period, for Ackermann was discerning in his selection of original artists and reproductive engravers, Rowlandson being, perhaps, his bright particular star. Many of the books have been broken up for the sake of the prints, and collectors may find it difficult to get together all the prints of any particular set, but a representative selection may often prove sufficient. This, of course, holds good with regard to all the books, with coloured plates, published about that period, though, while the complete books are to be found, some of them, when found, fetch substantial prices; such, for instance, as Ackermann's *Microcosm of London*, of 1809, with 105 plates of enormous interest, by Pugin and Rowlandson, charmingly aquatinted by J. C. Stadler, Sutherland and Bluck.

It is impossible here to help the collector with anything approaching a list of prints by the principal artists in the medium during its period of popularity in England; we can offer only a few sugges-

tions at haphazard, referring him to Miss Prideaux's volume on the subject for a very useful list of publications. For instance, he should seek to possess, in addition to the best examples of aquatinted landscapes, some of the landscape illustrations done for the books of instruction in water-colour painting by David Cox, Samuel Prout, John Varley, John Hassell, Rev. W. Gilpin, and others. In most of these he will find aquatint artistically used. Then, there are the Oxford and Cambridge plates done for the Histories of the Universities, published by Ackermann in 1814-15, aquatinted chiefly by F. C. Lewis, J. C. Stadler, J. Bluck, and Daniel Havell, after drawings by Pugin, Nash, Mackenzie and William Westall; William Daniell's fine plates of his *Voyage Round Britain* series, and the *India* series he did in collaboration with his uncle, Thomas Daniell, and many other good things pictured and aquatinted by this capital artist. One of the most powerful and vivid sea-pieces of the period is his *Indiaman in a North-wester off the Cape of Good Hope.* Like the Daniells, the Havells—William, Daniel, Robert, and his son Robert — also did a lot of original work, and among their numerous original and reproductive plates the perspicuous collector will reap a rich harvest. For instance, the Thames set, drawn by William Havell, and engraved by Robert; the *Picturesque Views of Noblemen's seats,* after Robert Havell, C. V. Fielding, and J. M. W. Turner, the views of London and Dublin, drawn and engraved by Robert Havell and his son, who collaborated also in George Walker's charming *Costume of Yorkshire,* and many other works, as did R. and D. Havell.

Some very fine prints of naval actions are theirs. Daniel Havell's prints are very numerous; some of Old Paris after Gendall should be sought.

Two of the finest aquatinters of the time were F. C. Lewis and J. C. Stadler, Lewis's master. As already mentioned, the first plate of Turner's 'Liber Studiorum,' though not the first published plate, *The Bridge and Goats*, was done in the medium by Lewis, indeed it was aquatint that Turner originally intended for reproducing the 'Liber,' therefore this print must, of course, hold an important place in any collection of aquatints. So also must the set of Paris views, after Thomas Girtin, done chiefly by the same engraver, whose original aquatints, scenes on the River Dart, are worth getting. It would be practically impossible to enumerate J. C. Stadler's aquatints, so industrious was that German engraver, but we may specially name a *View of London from Blackfriars Bridge*, after N. R. Black. Then, there are some vigorous Margate scenes after De Loutherbourg, whose English land and seascapes in this medium are always attractive; a very elaborately detailed *Westminster Abbey* after Gendall, who worked much for the aquatinters; and some impressive naval actions, engraved, some of them, with Hubert, from drawings by Captain Brenton; while not the least desirable of Stadler's prints are those he did, after J. Farington, for Boydell's *History of the River Thames*. The collector should seek for the spirited military scenes of J. A. Atkinson and of Manskirsch, vividly engraved by M. Dubourg; Rowlandson's *Loyal Volunteers of London*, and S. Alken's and T. Malton's aquatints after that lively

pictorial humourist and fine draughtsman, Thomas Rowlandson; the *Dr. Syntax* plates too, of course.

Francis Jukes was one of the earliest engravers to practise aquatint, and one may gladly possess examples of his landscape-prints, such as the *Battersea* and *Chelsea*, done in 1784, after W. Beilby; some Irish Views after Walmsley, and *Windsor*, after Dayes. Thomas Malton, Turner's first art-master, was also one of the earliest artists to use the medium, and his London views are among the best of their kind. James Malton, his younger brother, in a series of admirable plates, drawn and aquatinted by himself, shows us what old Dublin looked like in the very years that Wheatley, in his famous *Cries*, pictures for us the aspect of the London streets. William Westall should be represented by the charmingly picturesque Thames series, which he did in association with Samuel Owen, engraved chiefly by R. G. Reeve and C. Bentley; as well as by his Indian views engraved by Bentley, Fielding and F. C. Hunt, and a charmingly restful *Charterhouse*, aquatinted by W. Bennett. The pictorial topography of J. C. Nattes, the water-colour painter, may be admirably exemplified by J. Hill's fine aquatints after his Versailles and Paris Views. Then, there are Thomas Barker's picturesque scenes around Bath; J. Clark's views in Scotland; J. Bluck's *Worcester*, and other views; some finely toned land-and-sky-scapes by G. Hanley; and W. H. Timms's delicately drawn and engraved Reading scenes. But among the old English aquatints the scope of search is very extensive. The hunting, racing and coaching prints offer a wide field in themselves. As for the old French

aquatints, those by Janinet, Debucourt, Descourtis, Alix, Sergent, Le Cœur, we shall meet them more appropriately in the chapter on Colour-Prints.

The *Caprichos* of the great Spaniard Francisco Goya, a weird and wonderful set of plates, in which aquatint plays so important a part with line-etching, have been already mentioned in Chapter II. Goya was a master of the medium, and used it as an accessory to his great line etchings with extraordinary effect. In addition to the *Caprices* set, there are *The Disasters of War*, a series of grim and terrible designs of satirically tragic significance, the *Proverbs*, and the bull-fight series, known as *La Tauromáquia*. Early impressions of Goya's prints are extremely difficult, if not impossible, to obtain, but they can be studied at the British Museum.

When the artist aquatinted his own designs, or directed the aquatinting as Rowlandson did, the collector will generally find that the tones are more subtly graduated, and more pictorially expressive. In modern work, for with the revival of etching has come to some extent a revival in the practice of aquatint, the medium is used almost exclusively, we may say, for original pictorial expression, with the result that there is generally more artistic vitality in the atmospheric treatment of tones. Such we find, for instance, in Sir Frank Short's magnificent, *A Span of Old Battersea Bridge*, and others of his fine aquatints, *Sunrise o'er Whitby Scaur*, *Rye Pier—Evening*, or *The Curfew*; in William Strang's *Cervantes* and *Story by Kipling* too; Constance Pott's beautiful *Knaresborough*, and *Brighton from the East*, a romantic moonlit vision before the old chain-pier

had been washed away; Alfred Hartley's *The Bridge*, and some of the powerful and accomplished plates of William Lee Hankey, Nelson Dawson, E. L. Lawrenson, C. J. Watson, Perceval Gaskell, P. Robbins, and certain French and German artists. It is generally recognized that the most beautiful effects can be obtained with the spirit-ground, but this is more difficult to produce than the dust-ground, for perfect evenness can only be achieved in an absolutely clear, dry atmosphere, dust and damp being fatal to its evenness. The revival of aquatint promises to open richer fields to the print-collector.

CHAPTER IX

WOODCUTS

THOUGH it may not be the fashion just now to collect woodcuts, still there are connoisseurs, not a few, who devote much time and care to their study, and of late years there has been a very noteworthy revival of original wood-engraving, which must make interesting appeal to the collector who seeks for expressive art combined with beautiful craft. The craft boasts of great antiquity; and, besides crude devotional figures and similar *incunabula*, the earliest playing-cards are believed to have been roughly cut on blocks of wood. Before the invention of movable types for book-printing, blocks were cut, which, besides a primitive illustration of a Biblical or other subject, included a short explanatory text cut in relief upon the wood. These examples of the art are known as *block-books*, and the 'Biblia Pauperum,' or Bible of the poor, of about the year 1470, is a notable example. The earliest books printed with movable types were frequently embellished with woodcut illustrations; but as these specimens engage the attention of the book- rather than the print-collector we will pass them by, and come to wood-engraving as a separate art, either practised, or stimulated with designs, by important and well-known artists.

To explain the craft of the wood-engraver, Mr.

Hamerton gives a simple but very effective illustration. He tells us that if we take a sheet of white paper, and, with a pen, write a letter upon it, we are really making a pen-and-ink sketch upon the white paper. This part would correspond with the work of the draughtsman upon the block of wood. Then if we take a brush charged with a water-colour, say vermilion, and carefully paint over the surface of the white paper, leaving only the pen-strokes untouched, we shall have the pen-and-ink sketch upon apparently vermilion paper. This vermilion brush-work would correspond with the work performed by the woodcutter. After the subject has been drawn upon the wood, it is the business of the engraver to cut and plough away the wood to an appreciable depth, from all the blank portions between and around the lines of the subject, and by so doing to leave these lines standing in relief. In the early period of the art the cutting was done with a knife upon rather thin pieces of pear, apple, lime, or some other soft wood, pear being the most commonly used, chiefly cut the plank-way of the grain, then planed and polished; but from the days of Bewick, that is from about 1785, it has been done chiefly with the graver on blocks of boxwood cut transversely, and of a thickness equal to the diameter of a shilling, which is the gauge for the height of type.

In saying a word as to the printing of woodcuts, and of copper and steel plates, it must be remembered that in wood-engraving, as just explained, the lines of the subject stand up in relief, while in metal-plate engraving they are cut or bitten into the surface of the metal. A wood-block is printed

in the same press that is used for printing from type, and the pressure is brought down vertically upon the block. In steel or copper-plate printing, after the plate has been well inked by a dabber, and the ink has been rubbed off again from its surface with a pad of folded coarse muslin, so that it only remains in the sunken lines, a sheet of damp paper is laid upon the plate, a piece of special blanket is placed over it, and the plate is then made to pass between steel cylinders, when the crushing force exerted is so great that the damp paper is forced into the sunken lines of the engraved plate so that it takes out the ink they contain.

The great early epoch of wood-cutting was during the first half of the sixteenth century, and the art chiefly flourished in Germany, though the Low Countries held an honourable second place. When woodcuts are ascribed to such artists as Dürer, Burgkmair, Holbein, etc., it must be understood that these men seldom, if ever, did the actual knife-work, but simply drew the designs upon the wood, and then handed over the cutting to dexterous craftsmen whose work they carefully supervised; and it was the business of these cutters to render the drawings capable of reproduction line by line in exact facsimile. The principal artists of this period designing for the wood-engravers were: Dürer, the greatest exponent; Lucas Cranach, the friend of Luther and artist of the Reformation; Michel Wolgemut, the master of Dürer; Holbein, the designer of the incomparable series known as *The Dance of Death*, which was cut by Hans Lützelburger; Hans Burgkmair, the chief designer of the *Triumphal Procession of Maximilian*; Altdorfer, Brosamer, Hans Baldung Grün, Lucas

PORTRAIT OF THE EMPEROR MAXIMILIAN

(*From the Woodcut by Hans Burgkmair*, 1518)

van Leyden, Hans Sebald Beham, Schäufelein, Urs Graf, Springinklee, Jost Amman, and Matthias Gerung.

It was at the beginning of the sixteenth century that the Emperor Maximilian gave encouragement to the art by commissioning several great woodcut undertakings to immortalize his achievements. The most important of these were a *Triumphal Arch and Car* and a *Triumphal Procession.* The arch and car were designed chiefly, if not entirely, by Dürer, the arch being cut upon ninety-two blocks of wood, which, when pieced together, measured $10\frac{1}{2}$ ft. by $9\frac{1}{2}$ ft. There are three gateways, and the decoration includes portraits of Roman Emperors and of Maximilian's ancestors, as well as representations of the principal events of the Emperor's reign. The work was begun in 1515, and was not finished until several years after Maximilian's death in 1519. The purpose of the *Triumphal Procession* was 'to convey to posterity a pictorial representation of the splendour of Maximilian's court, his victories, and the extent of his possessions.' This work, like the preceding, was unfinished when the Emperor died, but, unlike that, it was never completed. Only 135 cuts were finished out of a contemplated 218. Burgkmair was the artist who designed most of the sections, on pear-tree blocks. We reproduce his equestrian portrait of *Maximilian*, in full armour, dated 1518. The cutting of these designs was in the hands of numerous engravers, the chief and director of whom was Jost de Negker, of Antwerp, who worked at Augsburg, and was one of the earliest to accomplish wood-engraving in chiaroscuro.

From the large number of Dürer woodcuts, we have selected for illustration the charming, yet boldly rendered, *Flight into Egypt*, from the exceedingly important series of 'The Life of the Virgin.'

While these early German woodcuts are now extremely rare and costly, as the prices at the Huth sale (July 1911) testified, when 351 Dürer woodcuts (almost a complete set) were sold for £5,400, the collector, although these things may be beyond the possibility of his possessing, should at any rate study them, for in them may be seen the artistic development of the craft as a medium of pictorial expression. He can study them amply at the British Museum, and of course he will find absolutely indispensable Mr. Campbell Dodgson's erudite and indisputably authoritative 'Catalogue of Early German and Flemish Woodcuts.' The Introduction is a perfect mine of information. In the two volumes already available, the student will find all that is authentically known about the *Schrotblätter*, or dotted prints—that is, the *manière criblée*, as the French call it, from *crible*, a sieve. The artists he will find grouped according to schools, and Dürer's woodcuts chronologically ordered in five periods between 1492 and 1528, of which perhaps that from 1507 to 1512 was the most interesting, including as it did the designs for the *Little Passion*, the later ones of the *Great Passion*, and the *Life of the Virgin*. With Mr. Dodgson for guide, the student will equip himself for collecting, should rare chance afford him the opportunity, examples of the Nuremberg school, all influenced, if not actually taught, by Dürer: Hans Springinklee, Erhard Schön, Hans

THE FLIGHT INTO EGYPT

(*From the Woodcut by Albrecht Dürer, about* 1505)

Sebald Beham, Wolf Traut, Ludwig Krug, and Peter Flötner; of the Augsburg men, Schäufelein, Burgkmair, Jörg Breu I and II, Hans Tirol, Daniel Hopfer, Leonhard Beck, Weiditz, Amberger, the Master D.S. and others; then the Swabian and Bavarian schools, Matthias Gerung, Albrecht Altdorfer—himself actually an engraver—Michael Ostendorfer, Wolfgang Huber, Würm, Clofigl, and the Master of the 'Tross.' In the school of Saxony, of course, Lucas Cranach will be found looming large; he was prominent in the Huth sale, and in any collection of woodcuts his place must be of the first importance, if any examples be obtainable. Among the other Augsburg artists are Cranach's sons, Hans and Lucas, Lemberger, Erhard Altdorfer, Albrecht's brother, Hans Brosamer, M. Buchfürer, the Master M. S., and the Master of the *Adoration of the Shepherds*. Of the Nuremberg wood-engravers, we know of Hieronymus, or Jerome, Andreæ, who engraved most of Dürer's designs for the Maximilian arch, and Glockenton, Resch, Weldman, and Guldemund; but, since facsimile results were aimed at rather than interpretation, it is the individuality of the designer alone that is expressive, that of the cutter of the block being practically indistinguishable.

Perhaps the most highly-finished work of this early period is to be found in Holbein's famous *Dance of Death*, first published at Lyons in 1538. The forty cuts, each measuring but $2\frac{1}{2}$ in. by 2 in., amply repay a careful study. Holbein's woodcuts are exceedingly numerous, and these include many Old and New Testament subjects, book illustrations, title-pages, etc. Between 1515 and

1528 he was working for five different printers in Basle, and one in Zurich, and, besides Lützelburger, his chief engraver, Jacob Faber and others, of Basle, were employed cutting his designs.

In Italy, except perhaps in the north, they did not practise wood-cutting in so active a manner, though such names as Andrea Mantegna, G. N. Vicentino, J. B. Coriolano, Jean de Calcar, G. del Salviati Porta, Scolari, Nuvolone, Domenico Campagnola, are associated with it, and examples of their work exist; but Italy is chiefly associated with that branch of the art known by the name of *chiaroscuro*. The effects of chiaroscuro prints are produced by printing the several portions of a subject in different tints (each tint from a separate block) superimposed upon the same piece of paper. The process is, to all intents and purposes, the same as that used for colour-printing from relief blocks at the present day. Ugo da Carpi claimed to have invented this process, but it is pretty certain that the Germans were before him, for his claim was made in 1516, and there is no Italian chiaroscuro print bearing a date earlier than 1518; whereas a German chiaroscuro—one done by Wechtlin, of Strasburg—was unquestionably dated 1510, while woodcuts in chiaroscuro are believed to have been produced by Lucas Cranach as early as 1507, and one certainly—*Repose in Egypt*—in 1509, by Jost de Negker and Burgkmair in 1508, and Hans Balding Grün in 1510.

The chiaroscuro woodcuts of Ugo da Carpi reproduce pictures by Raphael, Parmegiano, Titian, and Peruzzi, and are very rare; other Italian prints of this class which the collector will seek are those of Andrea Andreani, Giuseppe Nicolo Vicentino,

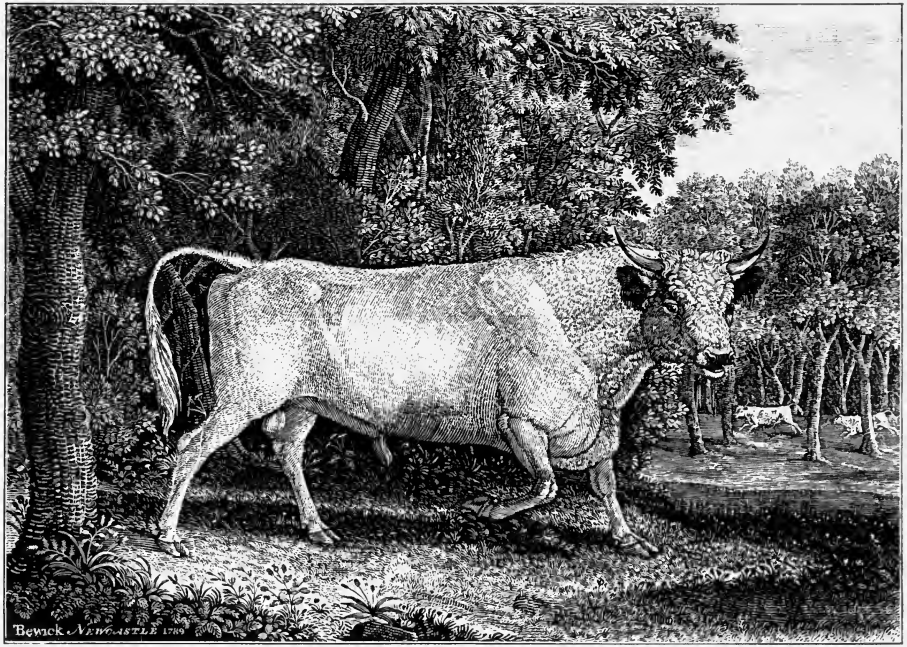
Bartolomeo Coriolano, and Antonio da Trento. The chiaroscuro prints of the Dutch engravers Heinrich Goltzius and Abraham Bloemaert were produced by a combination of wood-blocks with engraved or etched plates, and the English engraver, Elisha Kirkall, in 1722, achieved some chiaroscuros, which Horace Walpole praised, by using wood-blocks in association with mezzotint. His pupil, John Baptist Jackson, however, in 1738-42, worked only on wood, and his tone-prints after the Italian masters were quite remarkable. But Pond and Knapton used the method of the Dutch chiaroscurists. Of course examples of these are difficult to meet with, but no collection of woodcuts that aims at representing the art historically would be complete without some examples of the chiaroscuros.

Between the years 1630 and 1770 the art of the woodcutter, being overshadowed by that of the metal engraver, declined and almost disappeared. In France it was kept alive by Papillon, the romantic historian of the art, and by Nicholas Le Sueur. It was revived in England mainly by the genius, and under the influence, of Thomas Bewick of Newcastle. We reproduce one of his earliest and most important engravings, *The Chillingham Bull*, dated 1789, for an impression of which as much as fifty guineas was once paid. Bewick introduced the graver as the cutting tool, instead of the knife, and he was also the great exponent of the *white line* method of wood-engraving. In all the work of the early cutters it was the interstices between the lines which were cut away, so as to produce (in the printed impression) black lines upon a white ground; but

Bewick, in many parts of his blocks, reversed the process, and cut the *lines* of his subject upon the blocks (instead of cutting away the wood between them), and thus, in the finished result, produced white lines upon a black ground. A careful examination of *The Chillingham Bull* will reveal both methods.

Bewick was a fine original artist, and a keenly observant naturalist and country-lover, so that the collector with the seeing eye will find in his prints very much in the way of pictorial beauty as well as exquisite craftsmanship. He will delight particularly in Bewick's *British Birds*, for, more than the *Quadrupeds*, the winged creatures inspired his finest art. *Æsop's Fables*, too, provided the motives of some delightful prints. Bewick's tail-pieces are gems for the collector's seeking, and while seeking or possessing, he should read Mr. Austin Dobson's charming essay upon them, one of the first of his inimitable 'Eighteenth Century Vignettes.'

The collector of Bewick's most attractive prints should, of course, strive to possess examples of his more important disciples, for some of these were quite remarkable artists. Luke Clennell and Charlton Nesbit were the most strongly individual, perhaps, but scarcely less talented were Robert Allen Branston, John Thompson, William Harvey, William Hughes, G. W. Bonner, and John Jackson, who collaborated with W. A. Chatto in a standard 'History of Wood-Engraving.' Then there were Anderson, Adams, and later, W. J. Linton, who carried the Bewick traditions to America, which proved fruitful soil for them. Linton was a really great wood-engraver, with an exquisite artistry, and a rich and delicate command of tone,



THE CHILLINGHAM BULL

(*From the Wood Engraving by Thomas Bewick*, 1789)

and to his influence may be traced the artistic development of America's most famous wood-engraver, Timothy Cole. Moreover, his 'Masters of Wood-Engraving' is a book on which the intelligent collector may rely for critical guidance.

It was in 1820 that William Blake turned to wood-engraving for the expression of his imaginative genius, cutting, in a manner all his own, seventeen remarkable illustrative designs which he had made for Dr. Thornton's republication of Ambrose Philips's *Pastorals*, written in 1704. These tiny woodcuts were the inspiration of Edward Calvert, an artist of intense poetic imagination controlled by a fine artistic sense of design, who, coming under the personal influence of Blake, did some small woodcuts which are rare treasures for collectors. Among these are *The Ploughman*, a wonderful thing, *The Bride*, *The Sheep of the Pasture*, *Ideal Pastoral Life*, *The Flood*, *The Return Home*, *The Chamber Idyll*, *The Brook and Land of Olive and Honey*. This last was published in 1829. Calvert lived until 1883, and through these beautiful little woodcuts, done in the eighteen-twenties, he still influences artists who cut their imaginings upon wood blocks. His contemporary, Samuel Palmer, the poetic painter and etcher, was also inspired by Blake to expression with the wood-graver.

From the late eighteen-fifties, and all through the sixties, when, with very few exceptions, the wood-engravers had ceased to be original designers, the art, or, perhaps one should say, the craft, received a fresh and considerable impetus from the publication of a number of illustrated

books and periodicals, which employed the imaginative gifts of a brilliant band of illustrators, including the most original artists of the day. And it is among the publications of this period that the amateur with an eye for fine, imaginative, and above all, expressive design, will find ample scope for collecting. It was indeed a glorious period of illustration when, giving their genius enthusiastically to the wood-block, some of them week after week, some occasionally, there were such artists as John Everett Millais, Frederick Sandys, Dante Gabriel Rossetti, James McNeill Whistler, Frederick Leighton, George J. Pinwell, Arthur Boyd Houghton, Fred Walker, Arthur Hughes, Charles Keene, E. Burne-Jones, G. Du Maurier, Birket Foster, John Gilbert, J. W. North, Ford Madox Brown, Simeon Solomon, W. Small, Frederick Shields, M. J. Lawless, J. Mahoney, John Tenniel, Walter Crane, Hubert Herkomer, and the brothers Edward and Thomas Dalziel, prolific designers as they were prolific engravers, whose influence as publishers of illustrated works did so much to promote interpretative design. Dalziel Brothers, Joseph Swain, and W. J. Linton were the principal engravers of this period, but prominent also were J. W. Whymper, Orrin Smith, H. Harral, W. Thomas, W. T. Green, W. J. Palmer, T. Williams, W. H. Hooper, and the Thompsons.

The wood-engraving of the sixties was entirely facsimile work; the artists almost invariably drew their designs upon the wood, even when they were to be photographed on to other blocks, and the engravers, in cutting the blocks, followed, or were supposed to follow, them line for line, as the sixteenth-century wood-cutters

did the designs of Dürer, Cranach, and the rest. Yet it is a noteworthy fact that, whereas Dante Rossetti complained of much mutilation of his designs at the hands of Dalziel Brothers, he found no fault whatever with the engraving of Linton; while Burne-Jones, who was enthusiastic about the possibilities of wood-engraving as a medium for artistic expression, and, in 1862, declared he would like to do 100,000 woodcuts, was deterred by what he considered the unsatisfactory state of the art as compared with what it was in sixteenth-century Germany. Nor did he believe that the designs of the two modern Germans, Ludwig Richter and Alfred Rethel, which he admired with enthusiasm, would have had justice done to them by English wood-engravers. Burne-Jones's scepticism, however, may be dismissed as baseless, for it can scarcely be doubted with justice that the engravers of the superb designs of Sandys or Millais, for example, could have rendered upon the wood Alfred Rethel's expressively inventive and weird *Dance of Death* series quite as faithfully and effectively as the German Gaber did. One may wonder, moreover, what even Dürer's Andreae, or Holbein's Lützelburger, would have made of some of the minute intricacies of line with which the illustrative designers of the eighteen-sixties taxed the art and craftsmanship of the Dalziels, Swain, and Linton.

Among the hundreds of fine illustrative woodcuts of this period, the discerning collector may find some undoubted masterpieces of imaginative design, masterpieces not incomparable, we venture to say, for purely artistic qualities and pictorial expressiveness, with even the woodcut

masterpieces of Nuremberg, Augsburg, Basel, and Wittenberg. Lucky, for example, the collector who chances upon volumes, between 1860 and 1866, of the 'Cornhill Magazine,' that remarkable periodical 'Once a Week,' 'Good Words,' the 'Churchman's Family Magazine,' and the 'Shilling Magazine,' for in these he will find the wonderful graphic poems of Frederick Sandys. *Rosamund, Queen of the Lombards, Amor Mundi, The Portent, The Old Chartist, Yet once more upon the Organ play, Manoli, Until her Death, If, Death of King Warwulf, Harold Harfagr, Sleep, Cleopatra, The Sailor's Bride, Danaë in the Brazen Chamber* (published later); all these are alive with artistic beauty and dramatic intensity of emotion, instinct with illustrative genius. In the periodicals just named, as well as 'London Society,' 'The Argosy,' 'Sunday Magazine,' 'Illustrated London News,' and the 'People's Magazine,' will be found many superb illustrative works of art by Millais, Leighton, Fred Walker, Pinwell, Boyd Houghton, Arthur Hughes, great illustrators, splendid artists all. And of this company too, yet more reticent, is Whistler. In 'Once a Week' one may find four charming drawings of his; in 'Good Words,' two; but one feels that *The Morning before the Massacre of St. Bartholomew*, or *The Relief Fund in Lancashire*, by any other names, would have been as expressive drawings. One does not think of Whistler as an illustrator of anything but his own exquisite pictorial vision. Millais, on the other hand, had a positive genius for illustration, a vital gift of interpretation, and his masterpieces upon the wood were many, his influence upon the illustrative art

of the period being that of a masterly activity. Of a superb emotional power and beauty are his *Parables of Our Lord*; and especially fine are the illustrations to Anthony Trollope's 'Orley Farm.' If no other cut than the splendidly expressive *Guilty* can be found, the collector may be content, for all the essential drama of the scene is in the artist's design; it is a perfect example of illustration. Then, there are the eighteen beautiful designs for Moxon's famous 1857 edition of Tennyson's poems. How finely, with what unerring instinct, he adapts his line and tone to the sentiment and manner of the poem! In this Moxon 'Tennyson' we have also eight poetic designs of W. Holman Hunt's, and five of Rossetti's—wonderful, beautiful things. After Millais, Rossetti, and Hunt, the other illustrations look paltry enough. Though they were done by Maclise, Mulready, Clarkson Stanfield, and other R.A.'s, nobody wants them to-day. There were many books published at this period which the collector of to-day will value for only certain artists' work—ignoring the rest; and, for guidance in his search among the publications made memorable by fine woodcuts, the collector will find Gleeson White's 'English Illustrations—The Sixties'—a book of great value. It will send him to Dalziel's 'Arabian Nights' for Boyd Houghton's vitally imaginative illustrations, to Jean Ingelow's poems of 1867 for some of Pinwell's loveliest drawings, to Willmot's 'Poets of the Nineteenth Century,' if only for Madox Brown's wonderful *Prisoner of Chillon* and Millais' *Love* and *The Dream*; and to Dalziel's belatedly published 'Bible Gallery' for some noble designs by Madox Brown, Poynter, Burne-Jones,

Leighton, G. F. Watts, Simeon Solomon and Sandys.

It is quite worth while seeking to collect these English woodcuts of a period so really important in English art, but it is not easy to procure fine impressions. Worthy proofs, which show the design and the engraving as they were meant to be, are very difficult to find; but many of these may be seen at the Victoria and Albert Museum, as well as several wood-blocks with the artist's original drawing preserved, in each case, by having been transferred to another block by photography, for the engraver to work upon.

The rapidity with which woodcuts had to be executed for the illustrated press gradually eliminated the artistic touch; for exigencies of time necessitated the drawings being engraved in portions on separate blocks, distributed among a number of craftsmen. Then the general adoption of photo-process plates practically put an end to the era of reproductive wood-engraving. The effect of this has really been salutary, since it has conduced to bring about a revival of original wood-engraving. Unfettered by the necessity to reproduce the lines of another's drawing, the artist can now give play to his invention as he cuts his own design upon the block, and thus his print is an original work of art, expressive in every particular of himself in terms of his chosen medium.

The most distinguished of the English artists who have adopted wood-engraving as an important medium of their graphic expression is Charles Ricketts, and his woodcuts are individualized by their beauty and purity of line as much as by their poetic significance. The true collector will obtain

as many examples as possible. There is the beautiful set of *The Parables*; there is the series illustrating the story of *Danaë*; there are two sets of *Cupid and Psyche*. Then, we must not forget the thirty-six woodcuts, done 'in the Italian manner,' in collaboration with his friend Charles Shannon, to illustrate George Thornley's translation of *Daphnis and Chloë*, by Longus. Besides these there are many beautiful frontispieces to the precious volumes printed by the Vale Press, and other publications treasured for their exquisite decorative quality, such as that to Milton's 'Early Poems.'

The woodcuts of T. Sturge Moore reveal the poet that he is, and they are thoroughly individual in design and in manner, although one feels, perhaps, that earlier influences—possibly Blake's and Calvert's, at least—have stimulated the artist's courage of expression. There are beautiful, fascinating things among them, notably in the *Centaur and Bacchante* series (*The Centaur's First Love*—a wonderful thing), the *Metamorphoses of Pan* set, the *Siegfried* set, the illustrations to Wordsworth's Poems, *The Sermon on the Mount*, '*He left the linen cloth and fled from them naked*,' and *Venus, Jove and Leda*.

Sydney Lee favours the white line of Bewick, and a very remarkable piece of wood-engraving is *The Limestone Rock*, masterly in design, lighting, and the technique with which he has overcome the difficulties in treating tones, with the different textures of rock, trees, grass, and water. *A Wet Morning at Segovia Market*, and *The Bridge*, are also worthy of the collector's attention.

E. Gordon Craig is as original and broadly

simple in design in his woodcuts as he is in his scenic schemes for the theatre, and collectors will doubtless seek an example or two of his work, as they will want to represent also the bold designs of that fine artist William Nicholson. The dexterous William Strang tries all forms of engraving, and a mood of his imagination has expressed itself, on the wood, in the *Book of Giants* and *The Plough*. Robert Bryden and H. G. Webb have done some clever woodcuts, and Lucien Pissarro's fanciful designs make delicate prints. W. Biscombe Gardner, perhaps the last of the notable English reproductive engravers on wood, has also produced original things.

Wood-engraving is actively pursued in Germany. Emil Orlik, with his Japanese methods, is prominent, but perhaps the most interesting contemporary wood-engraver is Walther Klemm. Japanese art has influenced him, but he has his own way of expressing his individual vision. His bird-studies are decorative and particularly engaging. His bold contrasts of black and white masses in his figure subjects are highly effective. The landscape vision of Reinhold Klaus, another clever young German wood-engraver, is spacious and original, and his technique of a more delicate order than Klemm's. W. O. J. Nieuwenkamp is perhaps the best-known modern Dutch wood-engraver.

We have already, in an earlier chapter, referred to the pre-eminence of Auguste Lepère, and certainly he is the greatest wood-engraver of our time. A past-master indeed. His touch is magical upon the wood; there is no variety, no subtlety, or mystery of light and atmosphere that does not

reveal its pictorial secrets to his knife or graver. And whatever the character of the selected scene, whether it be a crowded moment of gay Parisian life, or a quiet idyll of the country, or some solemn cathedral with the bustling activities of a great river near by, this splendid engraver expresses its complete vitality through an unerring artistic vision, with a master's command of his material and his medium. With a supple and varied technique he adapts his manner to the true pictorial demands of his subject. In that impressive print, *La Récolte du Sable*, done twenty-five years ago, when the original engraver on wood was a *rara avis*, he compassed an infinite range of tones with the most elaborate play of closely laid lines. Of a still more wonderful finish in the production of tones, perhaps, is that vivid impression *Fête Venitienne sur la Seine*. Then, there is the clean, precise line of the extraordinary graphic *Porte de Nantes*; while the broad, free handling of the black and white in *Fin de Journée* is exactly what the bold sketchiness of the subject called for. In his woodcuts Lepère shows that intense human interest, that keen observation of character, with the vivid dramatic sense, which we have already noted in speaking of his etchings; but his range of subject on the wood has been much wider than on the copper. The collector may seek his work in many periodical publications, covering a good many years, beginning, say, with *Le Monde Illustré*, from 1875, and here will be found some of his most characteristic work. In *Harper's* and *Scribner's* magazines, in *L'Illustration* too, there are fine examples of Lepère's art; and in the *Revue de l'Exposition Universelle de* 1889 he was

quite at his best. There are some very remarkable and important prints that the collector should endeavour to secure, such as *Le Parlement à 9 heures du soir—Londre*, *Le Marché aux Pommes*, *La Procession de la Fête-Dieu à Nantes*, and *La Cathédrale de Rouen*. Then, of course, some of Lepère's most delightful woodcuts are to be met with as illustrations to many books. His variety is infinite. To compare the actuality and vivacity of his Paris with the poetic dream—Paris of Méryon is to contrast two remarkable artistic temperaments. Lepère, like Méryon, felt the fascination of *Le Stryge of Nôtre-Dame*, but he presented its blackness with the snow upon it, as upon all neighbouring Paris. In its way, this is as wonderful a print as Méryon's.

CHAPTER X

LITHOGRAPHS

LITHOGRAPHY, which (as no cutting or engraving tools are employed) is, strictly speaking, not a process of engraving, is based upon the elementary fact that grease and water, being strongly opposed to each other, will not combine or associate. As to the almost accidental discovery of the method in 1796, by Alois Senefelder, a native of Prague, resident in Munich, a passing allusion must suffice, but we may say that Senefelder's claim to the invention, or discovery, is unassailable, and the technique, as he perfected it, is, to all intents and purposes, the same as that practised to-day.

Briefly, the process may be described as follows:—Upon a piece of a special kind of limestone (to which a granulated surface has been given by rubbing a similar stone upon it) a reverse drawing is made with a greasy chalk. The stone is next submitted to the action of a weak acid, after which, when it is wetted and the printer passes his roller over it, charged with printing-ink, it is found that only the parts of the stone covered by the chalk drawing retain the ink, the other parts rejecting it absolutely. Finally, a piece of damp paper is pressed upon the stone, and the result is a lithographic print. Instead of drawing upon the stone itself, the artist may make his design in lithographic

chalk upon a grained 'transfer paper,' which can be transferred to the stone and treated as though drawn direct; but it is doubtful whether quite as much volume and depth of tone can be produced through the transfer as upon the stone direct. In support of this doubt we may quote the authority of Mr. Charles Shannon, an approved master of the art.

For many years lithography was widely employed by most of the best French artists and some painters and draughtsmen of reputation in England, who fully appreciated its capabilities, and brought it into deserved esteem. A reason for this speedy popularity is to be found in the fact that in lithography the artist has a process he can work himself more simply and rapidly than even etching; and therefore he and his public can come into direct communication with each other. Spontaneity of expression is its special and most valuable characteristic, besides the personal element, and that the actual touch of the artist can be reproduced without the intervention of an interpreter should and must count for much in the eyes of the collector. In a woodcut we have the artist's original drawing more or less weakened by the wood-cutter, unless, of course, the cutting is done by the artist himself; but in a lithograph we have his autographic chalk drawing unimpaired.

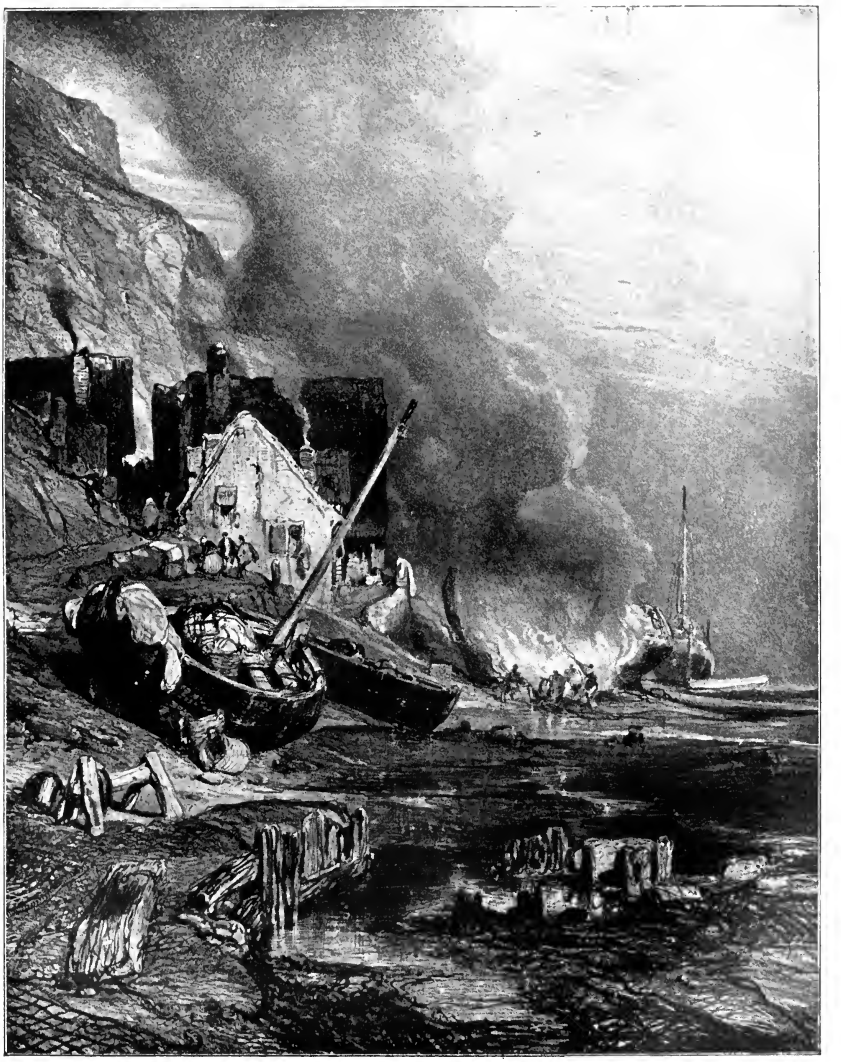
For an illustration of this first-hand personal quality of lithography, we cannot do better than point to the delightful work of Fantin-Latour, some of whose reveries, instinct with poetic feeling and drawn with exquisite grace, were inspired by the music of the romantic composers, Wagner, Berlioz, Brahms, and Schumann. Between the

year 1873 and the appearance of M. Hédiard's catalogue in 1892, Fantin-Latour produced upwards of a hundred lithographs, a number which he subsequently increased, and the subtle, mysterious beauty of effects may owe something, perhaps, to the character of the transfer-paper employed for the lithographic chalk, and to the liberal use of white scratched lines—features so prominent in some of the work of the last few years.

It is curious but true that, although Germany saw the birth of lithography, and from the first recognized the commercial possibilities of the craft as a reproductive medium, it was left for France to discover its easy adaptability to original artistic expression. And this France discovered as soon as she saw Senefelder's earliest results, and Comte de Lesteyrie and Godefroy Engelmann introduced the principles of lithography to Paris. From the very beginning of the nineteenth century the French artists were drawing upon the stone, and the facility of the process even made it fashionable. Lithography was already an established art in France when the century was yet in its teens, while through the 'twenties, 'thirties, and 'forties, most of the French artists of distinction were using the medium more or less. So that, for the collector, there is a rich field. He should seek for examples of Horace Vernet, Auguste Raffet, Charlet, Eugène Delacroix, A. G. Decamps, Théodore Géricault, whose subjects from English life were printed in London in 1821 by Charles Hullmandel; that splendid artist on stone, Celestin Nanteuil, Achille Devéria, whose *An English Conversation*, 1830, claims to be "the first drawing entirely worked in ink," Théodore Chasserieu,

A. L. Barye, Adolph Hervier, Eugène Isabey, whose powerful *Radoub d'une Barque à Marée Basse* is among our illustrations. Then, there are the romantic landscape men; they all did some lithographs: Millet, Corot, Jules Dupré, Diaz, Jacque, Courbet; examples may be found of all. For rapidity of working, and cheapness of reproduction, lithography was eminently suitable to the popular caricature and the satiric print, and the masters of this branch of art in France, Gavarni and Daumier, are represented by numerous examples, which are works of art. As representing Honoré Daumier's power, perhaps, *La Rue Transnonian*, a terribly tragic drawing, may be accounted the artist's *chef-d'œuvre*. Although reflecting the influence of Gavarni, the prints of E. de Beaumont are worth collecting for the excellence of their technique.

After the 'forties, the artists' enthusiasm for lithography seems to have waned, but they never quite lost touch with it. The modern revival was due to the beautiful and poetic lithographs of Fantin-Latour, already mentioned, and the accomplishments, of lesser charm perhaps, but artistically vital, of Edouard Manet. The collector will find desirable things—or at least characteristic—also among the prints of Paul Renouard, Rajon, Degas, A. Appian, for example his romantic and lovely *Le Plaisir dans les Bois*, Puvis de Chavannes *l'Espérance*, for instance—Dillon, Chaplin, notably his *Pâtres des Cévennes*, Odilon-Redon—weird fantasies, A. Lepère—his beautiful *La Source*, Rassenfosse, Forain, Jules Flandrin, and that wonderfully human graphic artist, Steinlen. But in France, as in Germany, the tendency to-day is



'RADOUB D'UNE BARQUE À MARÉE BASSE'

(*From the Lithograph by Eugène Isabey*)

towards colour-lithography. The collector, by the way, should seek for some of the fine things done long ago in Germany by Adolph Menzel and Franz Hanfstaengl, and in Spain by the marvellous Goya—some vivid bull-fight scenes. There are beautiful things, too, by the Dutchmen, J. J. Mesker, J. J. Weissenbruch, and J. Bosboom—notably a characteristic church interior,—and the three distinguished contemporary Dutch artists, H. J. Haverman, J. A. M. Bauer, and Ch. Storm Van's Gravesande, whose etchings are likewise very notable; also the Swiss Karl Bodmer—the poetic *Le Bord du Ruisseau*, and A. Calame, a true pictorial poet, whose exquisite landscapes, with their wonderful qualities of tone, show the rich possibilities of the art.

The sympathetic capacity of the medium to respond to the artist's call for the subtlest gradations of tone, from the palest, most delicate, greys to the deepest, richest, velvety blacks, is exemplified also in the prints of A. Anastasi and Français, who both interpreted exquisitely the French Romantics as well as their own landscape visions, Français most delightfully in *Le Soir* and *Effet d Automne*; Ferogio, his *Promenades Pittoresques et Fantaisies*, 1844; Joseph Felon, enchanting landscapes with nude figures; Allongé, sylvan scenes on a large scale; H. Baron, *Les Pêcheuses*, a lovely thing; H. Grevedon, among whose tender and graceful portraits of women is a charming *Malibran* of 1829; Charles Aubry; Bellenger and Bellangé, who must not be confounded with each other; Eugéne Ciceri, A. Giroux, A. Mouilleron; Herdman (*Amiens from the Somme*); J. Laurens, whose interpretations of Decamps, Cabanel, Flan-

drin, etc., show a wonderful command of tone, Emile Vernier, A. Bahuet, Ch. Billoin, and H. C. Selous.

Although as early as 1801, Benjamin West, Fuseli, Stothard, James Barry, and other artists of note, experimented with Polyautography, as André, Senefelder's associate, called the new art, and in 1802 Richard Cooper, the water-colour painter, used it for landscape, it was not till about 1820 that lithography became popular in England, and then it became very popular indeed, eventually rivalling even the popularity of aquatint. Charles Hullmandel, who had had the craft direct from Senefelder, was the great lithographic printer of the period, the Tom Way or Goulding of his day, and the publishing house of Ackermann took the new art under its wing. Among the many artists who worked upon the stone, and whose prints deserve the care and attention of the collector were Samuel Prout, whose rich architectural pieces have a wide repute; James Duffield Harding, who rendered so faithfully the living aspect of places; Joseph Nash, whose *Old English Mansions* are famous; George Cattermole, with figure and landscape; Henry Bright, Louis Haghe, J. S. Cotman, David Roberts, Sir David Wilkie, Thomas Barker of Bath, David Cox and J. Shotter Boys, whose original views in London and elsewhere, and *Picturesque Architecture in Paris, Ghent, Antwerp, Rouen, etc.*, after David Roberts and others, 1839, were among the best lithographs of the period; and, above all, R. P. Bonington, that fine master of light and air, who, though born in England, worked chiefly in France, and healthily influenced French art. Then, there were James Ward, the mezzotinter and animal-

painter, whose lithographed series of fourteen famous horses included a masterly portrait of Wellington's Waterloo charger, *Copenhagen*, done in May 1824, and Thomas Sidney Cooper, of landscape and cattle fame, who lived and painted till he was nearly a hundred, his best performance in lithography being the *Distant View of Canterbury Cathedral*, dated 1833.

The lithographic artist, however, most in the public eye at this period was R. J. Lane, whose portraits of celebrated and popular persons, either of his own portraying or after some other artist, were in great contemporary request, and may well be sought by collectors to-day for their solid intrinsic qualities, their sense of character and gracious vivacity, and their technical accomplishment. Vintner, too, and Baugniet, the Belgian, were fashionable and meritorious exponents of lithographic portraiture.

As the simplicity and cheapness of lithography came to be understood, it degenerated from an art to a commercial industry, becoming the vehicle for the feeble work of inartistic draughtsmen. In fact, by about the year 1875 lithography had almost ceased to exist in this country as a medium of artistic expression. During recent years, however, chiefly under the inspiring example of Whistler, who used the medium with exquisite expressiveness, investing it with new and individual charm, a powerful and important revival has taken place, which the collector must watch with care. Artists, like scientists, take pleasure in experiments, and any one of them would be pleased to discover a new system of artistic engraving. Therefore, not a few have turned their attention to the litho-

graphic revival in the hope of achieving new effects, and they have tried their skill at the process, with developments of their own. As a result, much accomplished work has been done by a number of skilful hands, while some very beautiful things have been wrought by certain artists who have made themselves masters of the medium, so that, absolutely subservient to their genius, it has given them generously of its subtleties.

Charles H. Shannon, for instance. It is a magic simplicity of vital beauty that lithography yields him, aiding his essential poetry, with what inexplicable charm! *A Little Apple*—just a woman lying on her back, and holding up, lovingly, playfully, motherly, the most joyous of babies—what an irresistibly lovely thing! And, take any of Mr. Shannon's lithographs; that is their appeal, irresistible vital loveliness, whatever their poetic significance: *Mother and Child*, exquisite and rare, *Caresses*, the very scarce and perfectly delightful *With Viol and Flute*, *The Three Sisters*, *Bitten Apples*, the *Stone Bath* series, *The Ruffled Sea*, *The Infancy of Bacchus*, *Ministrants*, *The Modeller*, *Summer*, *The Sea-Coast*, the rare *Sea and Breeze*, *The Mill-Pond*, and *An Idyll*, printed from two stones, one for white and one for black, *The Incoming Tide*, and that very beautiful fantasy, *Romantic Landscape* which we reproduce. The artistic collector will enjoy himself thoroughly in seeking them; and let him not miss No. 2 of 'The Savoy,' April 1896, for there he will find *Salt Water* —a gem. Just so must he hunt—a wild-goose chase perhaps—for those rare three numbers of 'The Whirlwind' of 1890, with three of Whistler's 'Songs on Stone,' as he called them, *Maunder's Fish Shop*,

THE ROMANTIC LANDSCAPE

(*From an original Lithograph by Charles H. Shannon, A.R.A.*)

Chelsea, *The Tyresmith*, and *The Winged Hat*, a fine thing, published originally at a penny each, and now commanding several guineas apiece at the print-sellers. But the collector must needs have some of Whistler's 150 and more lithographs, as he can get them, for, whether he gets *Old Battersea Bridge*, or *Early Morning*, or the exquisite *Nocturne*, or *The Thames*, or *The Tall Bridge*, or any of the Thames pieces, or *Chelsea Rags*, or *St. Giles's*, or *St. Anne's*, *Soho*, or *The Smith—Passage du Dragon*, or any of the French or the Lyme Regis series, *The Siesta*, or any of the figure-pieces, he will add to his collection things of beauty, masterpieces incomparable.

Then, there is W. Rothenstein, another master of the medium, with a strongly personal way of using it. Intensity of character and of life are in his portraits; *Rodin in his Studio*, the *Oxford Characters*, *C. H. Shannon and C. Ricketts*, *Emile Zola*, *Fantin-Latour*, *Charles Conder*, and other portraits, all have something individual, essential, vividly realized. Frank Short's lithographs, again, have the quiet poetry of his mezzotints, of his etchings. Master of any technique, he makes one feel in his *Eel Fishers — Volendam*, *Timber-Ships — Yarmouth*, *Putney*, *Hammersmith Bridge under repair*, that these were legitimately lithographs, yet he could have commanded their atmosphere equally well with soft-ground etching. So Oliver Hall's tree-dominated landscapes, with their apparently casual spaciousness of composition, their pictorial poetry, render their beauty exquisitely upon the stone, revealing the sure touch of a master, whose truth of vision is no slave to methods. Alfred Hartley's landscapes, too, are full of poetry, suggested by

the atmospheric beauty of tone which has lent its secret to his lithographic touch. The dainty charm of Theodore Roussel's art has also found itself happily at home upon the stone.

For the art that expresses individual pictorial vision with the charm of spontaneity which lithography permits, when its limitations are understood, the collector may look also to the engaging prints of C. J. Watson, C. E. Holloway, George Clausen, A. S. Hartrick, Charles Conder, George Thomson, Raven Hill, T. R. Way, G. Woolliscroft Rhead, Maurice Greiffenhagen, Anthony R. Barker, F. Ernest Jackson, who uses the medium with a sure and facile touch, E. J. Sullivan, J. Kerr Lawson, and J. McLure Hamilton. He should certainly select some of Joseph Pennell's countless lithographic impressions of picturesque places on the continent, or even some of his huge, strenuously drawn New York skyscrapers, not so much for beauty of design, or poetic rendering of the spirit of place, as because he knows his medium thoroughly, has it at his fingers' ends, and seems to express himself through it with a happier, truer artistic impulse than he does with his etching-needle. Pennell has done much for lithography, not only by his own accomplished practice, but as President of the Senefelder Club, whose attractive exhibitions are stimulating the interest of artists and amateurs in this beautiful art. Moreover, he has been its very able historian. His 'Lithography and Lithographers' must be studied by collectors who want to understand their subject. Understanding it, they will, of course, realize that some of the noble and powerful portrait-studies of Alphonse Legros and William Strang, so full of character,

rendered with subtle intuition and expressive artistry, are indispensable. They will appreciate the fine mastery of Thomas R. Way, in treating such difficult subjects as *Beside London Bridge*, and *The Sailmaker's Loft*; the delightful *A Devon Courting* of Claude A. Shepperson, the charming quality, with the rich black tones, of Ethel Gabain's *The Pinewood*, and *An Italian Garden*; the masterly handling of the medium in A. S. Hartrick's most interesting *Almshouses at Cobham* series; the originality of Daniel A. Wehrschmidt's *An Embankment Idyll*; the bold novelty of subject and treatment of John Copley's spirited prints; the easy masterful expression of Frank Brangwyn; the artistic appeal of such a print of George Clausen's as *Moonlight Reaping*; the simple pictorial poetry of *The Campagna*, and others of M. Ridley Corbet's lithographs; many of the accomplished essays in the medium by Sir Hubert Herkomer, such as *A Merry Andrew*, and some admirable portraits. For the rest, the collector's individual taste must range; he will find here and there things of artistic interest and of charm—sporadic, experimental, may be. Strong, vivid studies by J. S. Sargent; a romantically beautiful *Venus* by Solomon J. Solomon; adventures upon the stone, characteristic each of them, by G. F. Watts, Leighton, Alma Tadema, P. Wilson Steer, and others who have used the medium without, perhaps, perceiving all its possibilities, and its limitations. The discerning amateur will, however, form his collection mainly of examples of artists who have used lithography as a charmingly expressive medium within its limitations, without attempting with it to attain effects which might be produced

more legitimately with etching, dry-point, aquatint, or mezzotint. So the most modern expression may appeal to him, as in the prints of Spencer Pryse, with their pictorial suggestiveness and vitality of scene and character, and their true lithographic quality of line and tone, while he need not neglect the picturesque views of Prout's pupil, the Rev. J. D. Glennie, who wrought ably in the eighteen-forties.

Lithography has certainly once again become a living art, and one has only to look through such a collection as that of Mr. Frank L. Emanuel, perhaps the most comprehensive in England, to realize that the pictorial possibilities of this beautiful medium are immense, and that fine artistic lithographs are decidedly worth collecting.

CHAPTER XI

COLOUR-PRINTS

THE acquisition of the old colour-prints, English and French, is a comparatively new and distinct branch of print-collecting. It has lately become a very fashionable hobby, and consequently these prints, which, say, twenty-five years ago, and earlier, could be bought very cheaply, often for the proverbial "mere song," have now risen so greatly in value, while their prices are still on the increase, that, except by fortunate chance, only people with long purses can afford to buy them. The chief cause of this, perhaps, is that their dainty decorative value for the drawing-room and the boudoir has been re-discovered, and it is now considered the "right thing" to have a few pretty eighteenth-century colour-prints on the walls as an accompaniment to the furniture of Sheraton, Chippendale, or the Louis Seize period. This purely decorative purpose in collecting these things, as we have already pointed out in connection with the French *Estampes Galantes*, has made them more fashionable, and therefore more costly than would their artistic merits, judged from the point of view of the portfolio or the solander box. Of course, there are genuine collectors, such as Sir Edward Coates, M.P., Mr. Frederick Behrens, Mrs. Frankau, and Mr. Harland Peck, who have long specialized in the old English colour-

prints, and others, like Mr. Stuart Samuel, M.P., and Mr. Joseph Duveen, who have made a collecting-cult of the old French; but it is rarely that the collector who is a serious student of the engraving arts, the collector of etchings, say, or line-engravings, or mezzotints, concerns himself, at least systematically, with the old colour-prints. He may possibly acquire a few examples, to illustrate the colour-printer's craft, and a phase of the popular taste of a period, but as to the engraver's art, he knows it would, of course, be better exemplified by early monochrome impressions, taken when the plates showed no signs of wear, and needed not the adventitious aid of colour. So the colour-prints of the eighteenth century form, as we have said, a distinct branch of collecting, and, though there can be no question that their present market value is out of all proportion to their artistic importance, the best of them—and the selection still allows a wide field for the collector—certainly make good their claim for consideration through the harmonious charm and brilliant quality of the colour-printing. Their increasing rarity, especially in faultless condition, with the tints preserved in their original freshness, also makes strong appeal to the collecting instinct. And, after all, they are generally pretty and delicate things, and through them the eighteenth century gives us a glimpse of one of the many moods expressive of its charm.

It is to the last quarter of the century that the colour-printed stipple and mezzotint engravings belong, those, at least, which are the concern of present-day collecting; but, of course, there were earlier attempts to print copperplates with

coloured inks, the results of which are so rare that they can scarcely come within the possible reach of the private collector. They can, however, be studied at the British Museum. For instance, there are the experiments in coloured etchings by Hercules Seghers, the contemporary of Rembrandt, to which we have alluded in Chapter II. Then, there are the line-engravings printed in colours from a single plate, by Johannes Teyler, of Nymegen in Holland, probably between 1670 and 1680. These, which are to be seen at the British Museum in a unique set bound up in a volume, which Teyler evidently intended publishing with the title *Opus Typochromaticum*, comprise a variety of subjects, of which the birds and flowers show the best results in colours. But even these compare very poorly with the exquisite Chinese colour-prints of birds and flowers, done from wood-blocks, probably, a little before 1670, which had long been hidden among the treasures of the British Museum till they were brought to light by Mr. Binyon a few years ago. An exceedingly interesting discovery this, proving that the colour-printers of China were the first to achieve high artistic accomplishment in their craft, not only long before those of England and France, but certainly some decades before those even of Japan.

The attempts of Peter Schenck, which followed Teyler's, and were on the latter's lines, showed no development of technique, and, of course, printing line-engravings in colours was an initial mistake, but in the early years of the eighteenth century there was a German painter in Amsterdam making experiments on a scientific principle which

resulted in the first important venture in colour-printing from copperplates, an enterprise so momentous that its principle is in use at the present day.

Jacob Christopher Le Blon, born in Frankfurt in 1667, had studied painting in Zurich and Rome, and in 1702 he settled in Amsterdam, first as a painter of miniatures, then of portraits in oils. He was a man of talent, of ideas, of enterprise; he had the inventive faculty, and the inventor's sanguine temperament. Newton's 'Optics' was published in 1704, and a copy of it must have reached Le Blon. Anyhow, it was from Newton's theory of the composition of light by the three primary colours that the painter evolved his process of making colour-prints from engraved copperplates. This process was to reproduce a painted picture by mezzotinting three plates with different portions of the subject, each plate bearing on its engraved surface the proportion of blue, red or yellow, which, according to the principle of Newton's theory, would produce the required pictorial colour-tones. The three plates proving inadequate, Le Blon, before long, added a fourth printed with black ink. These four plates, when inked, were severally printed, each over the impressions of the others, as exactly as possible, and some of the results were quite remarkable, though perfect accuracy of register with harmonious proportions of tones was a matter of uncertainty. Le Blon called his invention 'Printing Paintings,' and made sure he was going to make a fortune by it. He reproduced by his process some oil-paintings of his own, and showed them to Prince Eugene of Savoy, the Earl of Halifax

—Newton's friend and supporter—and others, in Amsterdam, the Hague and Paris, who expressed puzzled admiration, but would not finance the invention. At last, Le Blon met Colonel Sir John Guise, an enthusiastic connoisseur and collector of pictures, who took up the inventor with energy, brought him over to London in 1719, helped him to obtain a patent, after producing a successful portrait of George I, and eventually, in 1721, influenced the formation of a company to work the process. Le Blon was appointed managing director, and for a time the 'Picture Office,' as it was called, promised to be a flourishing concern. An interesting prospectus was issued, and prints, some of them the size of the original pictures, were produced, after paintings by Titian, Correggio, Annibale Carracci, Guido Reni, Baroccio, Van Dyck, Carlo Maratti. These were sold at prices ranging from ten to fifteen shillings, and, although Colonel Guise, Lord Percival, and others were enthusiastic about the prints themselves, some of which are really remarkable achievements in colour-printing, the 'Picture Office' did not pay. Le Blon was an artist, an inventor, but no business man, and even when he was superseded in the management, the cost of production seems to have continued out of all proportion to the results attained. The enterprise was a dead failure, and bankruptcy was inevitable. Le Blon was permitted to submit his invention to the Royal Society, and he wrote a book about it, entitled 'Coloritto; or the Harmony of Colouring in Painting, reduced to mechanical practice, under easy precepts, and infallible rules;' but the failure of some other ventures further discredited Le

Blon, and he escaped prison only by leaving England, He died in Paris in 1741.

Le Blon produced, as far as we know, about fifty colour-printed mezzotints, but there was no popular taste in pictures in England in 1720, and there were no painters qualified to create it. The subjects of Le Blon's prints were, therefore, not of a character to make a wide popular appeal, as were those of the colour-prints in such general favour towards the end of the century; otherwise the art of colour-printing in England might have had a more important and continuous history, since Le Blon's principle, with the several superimposed plates, each engraved for a single tint, was that of true artistic colour-printing. Now, one of the problems for the print-collector is the extreme rarity of Le Blon's prints at the present time. Under his own management, from twenty-five of his plates four thousand impressions were printed in colours at a cost of £5,000; then, under the direction of Guine, his successor, £9,000 was spent in producing prints, £600 worth of which were sold. What has become of all the prints, sold or unsold? Practically, they never appear in the sale-rooms, they are to be found in no dealer's stock, in no private collections, while Professor Hans W. Singer, of Dresden, who has written the authoritative book on Le Blon, has stated that, in all the sixty important public print-collections in Europe and America, there are less than a hundred impressions, all told, of Le Blon's fifty plates, and of this number there are twenty-nine in Dresden, seventeen in Vienna, and fourteen at the British Museum. Professor Singer, who, in a very interesting article in the 'Studio,' May 1903, gave a

list of all Le Blon's plates, makes the very reasonable suggestion that, considering they were intended to imitate oil-paintings, and, as we have said, some of them were of the same size as the original pictures, it is quite probable that many of Le Blon's prints after the Italian masters are hanging in old houses under the guise of oil-paintings. Varnished, as are one or two of the examples in the British Museum, they might easily pass for oil-paintings, though, if they be closely examined through a magnifying-glass, the rows of crosses and dots of the mezzotint ground would identify them as Le Blon colour-prints. Very valuable and interesting would they be if discovered, and the collector, armed with Professor Singer's list of the prints, should be on the look-out for doubtful 'old masters' hanging in old country-houses and shops. In the matter of colour-printing the best of the prints were rarely, if ever, equalled, and never surpassed, by the later colour-printed mezzotints, produced from a single plate, after Reynolds, Romney, Hoppner, and Morland, which are now so highly paid for at Christie's.

Old English Colour-Prints

With the exception of a few attempts to add surface colour from wood-blocks to prints from copperplates, such as Arthur Pond and Charles Knapton did with their designs etched in line, and Elisha Kirkall, contemporaneously with Le Blon, using mezzotint strengthened by etched and graven lines, the colour-printing of copperplates was not practised until William Wynne Ryland and Francesco Bartolozzi had caught the fancy of the town

with the new stipple method of engraving, reproducing the fanciful rhythmic designs 'in the classic taste' of Angelica Kauffman and J. B. Cipriani.

The clever amateur engraver Captain William Baillie had invented a multi-plate process of colour-printing in 1769, and in 1776 Robert Laurie, the mezzotint-engraver, had developed a practical and approved method of printing from a single plate; but it was a year earlier that Ryland issued his stipple-engravings of *Domestic Employments*, from his own designs, printed partly in red and blue inks. Then he and Bartolozzi together set themselves to perfect their method of colour-printing from one plate, enlisting the practical aid of an expert printer named Seigneuer, whom they brought from Paris. For this fact, Mrs. Frankau, who, in her memorable pioneer volume on the subject, 'Eighteenth Century Colour-Prints,' tells the whole story of colour-printing interestingly and with the charm of the romantic touch, quotes the authority of Bartolozzi's pupil James Minasi, who lived to a great age. Anyhow, the technique then determined was that which was employed in the production of all the English colour-prints of the period between 1775 and, say, 1815.

The printer, with a water-colour drawing for his guide, would first decide upon the dominant tint, with which he would cover the entire engraved surface of the plate. This, being almost wiped out of the incisions in the copper, would leave a ground-tint to harmonize the various coloured inks, which in turn were dabbed on to the different parts of the etched and engraved design, the flesh tints being always reserved for the last. All this re-

quired the greatest delicacy, with a nice sense of colour and tone. The warming process, on which depended to a great degree the harmonious and brilliant quality of the tints in the impression, was, of course, of the utmost importance; so also was the wiping with the muslin. For each impression all this had to be done afresh, therefore no two colour-prints are ever exactly alike, and often there are very important differences between one and another. The quality of the impression of even the best colour-print *quâ* engraving is rarely equal to the best in monochrome, for the plate was seldom printed in coloured inks until it had begun to show signs of wear; and a 'proof' in colours is exceedingly rare. In the matter of mezzotints, the plate would take colour more delicately when the bur had somewhat worn, but then, of course, the chief beauty of the mezzotint, with its depth and subtleties of tone will be lost; anyhow, brilliancy and harmony of colour is what the collector must always look for, and an early impression, when the plate still showed the engraving at its best, should be the desideratum. Moreover, and this is of vital importance, he must see, in the case of a stipple-print, that the stippling and etching alone have taken the colour, showing the original tone of the paper between the dots and lines. When the dots are black, and colour pervades the print, the impression is hand-tinted and not printed in colours. In the case of a mezzotint, the test of its being truly colour-printed will be whether the crosses and dots of the ground appear in pure colour, with no sign of their having been first printed black, and then painted over. As a matter of fact, few English colour-prints of that period are to be found abso-

lutely free from any touch of added colour, for it was a common practice to touch them up, however slightly, with water-colour, even if it were only in the eyes, on the lips, or, perhaps, to heighten the effect with the bright tint of a ribbon.

The colour-print leapt into immediate favour, and so great was the popular demand for it during the last quarter of the eighteenth century, that the output of the engravers and colour-printers was simply enormous. Since most of the favourite painters of the day had lent themselves to the passing fashion of the stipple-print, naturally among the multitude of colour-prints of the period are some charming and appealing things of a certain artistic value. But, owing to the fashionable amateurs—like the Princess Elizabeth, Lady Diana Beauclerc, Lavinia, Countess Spencer, Lady Edward Bentinck, and Lady Templetown—and innumerable designers and engravers of the pot-boiling order, the public was gradually surfeited with a continuous outpour of colour-prints, the majority of which were of trivial pictorial interest, and artistically of little or no account. Yet many of these are to-day invested with an extravagant market value simply because they were well printed with a conventional range of tints. And, because they are old and becoming scarcer, or rather, because they are survivals of a period now in fashionable favour, these things are bought indiscriminately by people who will hesitate to buy modern colour-prints, which, being designed and engraved intentionally for colour, and printed by the artists themselves, represent original expression, as did William Blake's wonderful illustrations to his poetic books almost alone among the coloured engravings of the period,

and so can far more justly claim to be considered, like them, works of art than the popular reproductive prints of the late eighteenth century.

Of the modern developments of colour-printing, and their artistic significance, we shall presently speak. Meanwhile, let us suggest the best examples of the old that are worthy of a collector's attention. These will be found chiefly among those stipple-prints which in Chapter VII we have named as best representing the various engravers in that method, while fine colour-prints figure much more rarely among the mezzotints.

When the vogue of these things began, about 1775, Cipriani and Angelica Kauffman dominated the market, so the collector will certainly seek examples of their fluent and fanciful little art. Among Cipriani's the favourites are those of Bartolozzi's engraving, such as *Juno receiving the Cestus from Venus*, *The Judgment of Paris*, *Nymphs Bathing*, and many other mythological and allegorical compositions. Among the prints after Angelica Kauffman, the collector will find some of greater importance. There are many engraved by Ryland and by Bartolozzi, *e.g.*, *Venus attired by the Graces*, and of course these, like the Cipriani prints, are of interest as being among the earliest of the stipple colour-prints. But more important are Cheesman's *Marchioness of Townshend with her Infant Son*, known also as *Love and Beauty*, William Dickinson's *Duchess of Devonshire and Viscountess Duncannon*, and, above all, Thomas Burke's *Lady Rushout and her Daughter*, one of the most highly-prized prints of its class, and *Rinaldo and Armida*, and some of the classical subjects.

Of course some of the choicest colour-prints

are those reproducing the pictures of Sir Joshua Reynolds. Of these, one may suggest to the collector Bartolozzi's *Lady Elizabeth Foster, Countess of Harrington and her Children, Lady Smyth and her Children, Hon. Anne Bingham, Lavinia, Countess Spencer, Lord Burghersh, Peniston Lamb and his Brother, Hon. Leicester Stanhope* and *Simplicity*; John Jones's *Robinetta, Muscipula, Collina,* and *The Sleeping Girl*; Caroline Watson's *Hon. Mrs. Stanhope as Contemplation*; Nutter's *Lady Beauchamp* and *Mrs. Hartley and her Child*; Thomas Watson's *Miss Elizabeth Beauclerc as 'Una,'* and *Mrs. Sheridan as 'St. Cecilia'*; Charles Wilkins, *Lady Cockburn and her Children,* and *Master Henry Hoare*; Schiavonetti's *The Mask* (the Spencer Children); Cheesman's *Lord Grantham and his Brothers*; Marcuard's *Bartolozzi*; Dickinson's *Perdita* (Mrs. Robinson) and *Maternal Affection* (Lady Melbourne and Child); Collyer's *Felina*; Grozer's *The Age of Innocence*; F. Hayward's *The Infant Academy*; Peter Simon's *Angels' Heads* (Miss Frances Gordon) and J. R. Smith's *The Snake in the Grass.* All these are in stipple; while in mezzotint there are Keating's *Duchess of Devonshire,* with her infant daughter; Hodges' *Guardian Angels,* and J. R. Smith's *Lady Hamilton as a Bacchante* and *Colonel Tarleton.* This selection can, of course, easily be added to.

Among the most desirable stipple-prints in colours are some after Romney, especially those in which Lady Hamilton figures. For instance, *The Spinster,* by Cheesman, with its companion, *The Seamstress* (Miss Vernon); *A Bacchante,* by Knight; *Sensibility,* by Earlom; and *Emma,* by

John Jones, whose *Serena* (Miss Sneyd) is also a lovely thing. Then there are the two mezzotint renderings of *Lady Hamilton as Nature*, by J. R. Smith and Henry Meyer, both very valuable prints; and also John Jones's mezzotint of *Mrs. Beresford*. But no Romney colour-print is more engaging than Ogborne's stipple of *Mrs. Jordan as Peggy in 'The Country Girl,'* known generally as *The Romp*, its first incorrect title.

Gainsborough's is a rare name among the coloured stipples, Bartolozzi's *Lavinia* and Tomkins's *Hobbinol and Ganderetta* being the only two of any importance; while in mezzotint there is alone the extremely scarce *Duchess of Devonshire* by W. W. Barney. John Hoppner's pictures, on the other hand, lent themselves more easily to reproduction by the coloured engraving, and some of the most valuable prints of the kind are after that painter. The Wilkin set of *Portraits of Ladies of Rank and Fashion*, and Henry Meyer's *Hon. Mrs. Paget as Psyche*, are the principal ones in stipple, but the mezzotints are unusually numerous. There are J. R. Smith's *Sophia Western* and *Mrs. Bouverie*; William Ward's *Salad Girl*, *Mrs. Benwell*, and the exceedingly rare *Daughters of Sir Thomas Frankland*; James Ward's *Juvenile Retirement* and *Children Bathing*, while perhaps it may be misleading to add *Miranda* (Mrs. Michael Angelo Taylor) for the only impression in colours that anyone seems to know is that in Mr. Frederick Behrens's collection. Nevertheless, it is not impossible that another remains to be discovered. Then, there are S. W. Reynolds's *Countess of Oxford* and *Mrs. Whitbread*; John Jones's *Mrs. Jordan as 'Hippolyta'*;

Charles Turner's *Lady Cholmondeley and Son*, and several by John Young, *The Godsall Children* (*The Setting Sun*), a print rising considerably in value; *Lady Lambton and Children*, *Lady Charlotte Greville*, *The Duchess of York*, *Mrs. Orby Hunter*, and *Mrs. Hoppner as 'Eliza.'*

All the old colour-prints of John Downman's graceful and delicate tinted drawings are worthy of a place in any collection. These are Bartolozzi's *Georgiana*, *Duchess of Devonshire* and *Viscountess Duncannon*; Tomkins's *Mrs. Siddons*; John Jones's *Frances Kemble*; Collyer's *Miss Farren*; and Caroline Watson's *Lady Elizabeth Foster*. Many dainty stipples after Cosway are also favourites in colour. Besides those prints by Condé, already mentioned in Chapter VII, there are Cardon's *Madame Recamier*, and other charming things by J. S. Agar (*Harriet*, *Lady Cockerell*, for instance), Bovi, Bartolozzi, Schiavonetti, and Charles White. Samuel Shelley's miniatures are best represented by the colour-prints of Caroline Watson and Nutter, and Plimer's by those of Burke, such as the beautiful Rushouts—mother and daughters. After John Russell one may select Collyer's *Mrs. Fitzherbert*, and P. W. Tomkins's *Maria*, *Children Feeding Chickens*, and *Maternal Love*. And, by the way, Tomkins's *Fireside* and *Dressing-Room* set, after Ansell, is exceedingly desirable and valuable in colours. No engraver's stippling, in fact, seems to have printed better in coloured inks than Tomkins's, and it is interesting to find him, in 1789, giving us, on one of his prints, the name of the colour-printer, C. Floquet, a recognition that was very rarely made by the engravers and publishers of those days.

No prints were more popular in colour than those after William Hamilton, Francis Wheatley, W. R. Bigg, Richard Westall, Henry Singleton, Thomas Stothard, and, above all, George Morland; and the collector will doubtless wish to represent by a few examples each of these painters so typical of their period, while, in the case of Morland, whose prolific brush engaged nearly all the engravers of the day, he may care to specialize, as Mr. Thomas Barratt has done.

Let us take Morland first and select the most desirable of the stipples. These are, of course, those already named in Chapter VII by J. R. Smith, William Ward, T. Gaugain, F. D. Soiron, and Duterreau; in addition, *The Father's Visit to his Married Daughter in Town*, by Bond, and *The Visit Returned in the Country*, by Nutter; *Industry* and *Idleness*, by Knight; E. J. Dumée's *Fair Seducer* and *The Discovery*; *Morning, or the Higlers Preparing for Market*, and *Evening, or the Post Boy's Return*, by D. Orme, and Tomkins's *Children Feeding Goats*. The mezzotints after Morland, printed in colours, are far more numerous, in fact, they seem innumerable; but the contemporary demand for them was so great that they differ considerably in quality. A good many Morland colour-prints are scarcely worth having, being carelessly printed from worn plates, often to a large degree coloured by hand, and suggesting little or nothing of the painter's quality, in which respect they are vastly inferior to the original black impressions. On the other hand, there are many that are charming, and should be included, if possible, in any representative collection of eighteenth-century colour-prints. There

are William Ward's *Children Bird's-nesting*, *Juvenile Navigators*, *Blind Man's Buff*, and *The Kite Entangled*, *A Visit to the Boarding School*, and *A Visit to the Child at Nurse*, *Cottagers*, *Travellers*, *Inside of a Country Ale-house*, *Ale-house Politicians*, *The Farmer's Stable*, *First of September—Morning*, and its *Evening* companion, *The Public-house Door*, *The Turnpike Gate*, *The Thatcher*, *The Pledge of Love*, and *Contemplation*, both exceedingly rare, *The Coquette at her Toilet*, and *The Angler's Repast*, the companion to which, *The Angling Party*, is by Keating, who also engraved *The Deserter* series, four plates, and the specially delightful *Children Playing at Soldiers* and *Nurse and Children in a Field*. Then we have J. R. Smith's *The Return from Market*, a gem of artistic interpretation, and *Feeding the Pigs*; Edward Dayes' *Children Nutting*; James Ward's *Sunset: a View in Leicestershire*; E. Bell's rare *Selling Cherries* and *Shelling Peas*; Grozer's *Morning, or the Benevolent Sportsman*, and *Evening, or the Sportsman's Return*; and W. Barnard's *Summer* and *Winter*. A set of sporting subjects, done by G. Catton, Junior, in aquatint, stipple, and line-etching, should be added to these.

Of the Hamilton colour-prints, the favourites are *The Months*, a valuable set, of which the *January* and *November* are by Gardiner, and the rest by Bartolozzi; the illustrations to Thomson's *Seasons*, by Tomkins and Bartolozzi; *Morning* and *Evening*—appealing things—by Tomkins; *Noon* and *Night* by Delattre; and a number of designs, showing children at play, engraved by Gaugain, Knight, Nutter, and Bartolozzi. The

best of Bigg's are, in mezzotint, John Jones's *Dulce Domum* and *Black Monday*, and William Ward's *Romps* and *Truants*; and, in stipple, Burke's *Favourite Chickens—Going to Market—Saturday Morning*, Nutter's *Saturday Evening* and *Sunday Morning*, Gaugain's *Sailor Boy's Return*, and its companion, and some by Tomkins and Ogborne.

Of Wheatley's engaging *Cries of London*, we have spoken, of course, in the chapter on stipple-engraving, and it is only necessary now to insist upon their charm when finely printed in colours. The collector will find that he is obliged to pick up the prints, as chance offers, one by one, for a complete set is very rarely obtainable, and it is always very costly, with all the impressions early and brilliant it may cost over a thousand pounds, but no collection would be representative without an example or so of the *Cries*. *Summer* and *Winter* are also favourite Wheatley prints, companions to Westall's *Spring* and *Autumn*, engraved by Bartolozzi. There are other pretty stipples by Keating, Eginton, Peter Simon, and Delattre, and a few taking mezzotints, such as *The Smitten Clown*, by S. W. Reynolds, *The Sailor's Return*, and its pendant, by William Ward.

Very little artistic interest attaches to the sentimental idyllic picturings of Singleton and Westall, but good engraving and colour-printing may perhaps condone the fact that some of their prints command substantial prices; such, for instance, as Nutter's pair, *The Farmyard* and *The Ale-house Door*, and Burke's *Vicar of the Parish*, after Singleton, and Schiavonetti's *The Ghost*, companion to *The Mask*, and some other things by Nutter and

Josi, after Westall. Of the Stothard colour-prints the greater number are by Knight, whose *Sweet Poll of Plymouth* is charming and decorative. Other pretty prints are by Nutter, Strutt, and Peter Simon (*Faire Emmeline*, and *The Vicar of Wakefield*).

There are some attractive colour-prints after the Rev. M. W. Peters, and collectors should try to secure Dickinson's *Sylvia* and *Lydia*, J. R. Smith's *The Chanters*, Peter Simon's *Much Ado about Nothing*, and Hogg's *Sophia*. Also they will find some pleasing things after the graceful designs of the amateur caricaturist, Henry Bunbury—to wit, *The Song* and *The Dance* by Bartolozzi; *Morning Employments* by Tomkins; and *The Modern Graces* by Scott. The great master of social caricature, Thomas Rowlandson, as fine an artist as any when he pleased, is, however, represented by only two genuine colour-prints, both charming, rare, and valuable, *The Syrens*, and *Narcissus*, engraved by Graham. Although Rowlandson's prints were usually coloured, this was done by hand, copying from specially prepared tinted drawings.

We have previously named the original stipple-engravings, with their charming vivacity of design, by J. R. Smith and William Ward, and, printed in colours, these are among the most artistic and desirable of their *genre*, as of course they are among the most valuable. They were not specially designed for any scheme of colour, as is generally the more artistic practice of our modern makers of colour-prints, but, as was rare at that time, designer and engraver were one, and the added tints proved happy thoughts. Smith's original mezzo-

tint, *The Promenade at Carlisle House*, is said also to have been printed in colours, but we have never seen a coloured impression of this rare print. Besides his designs for his own engraving, J. R. Smith was fertile in designs for others, such as Simon's *Credulous Lady and the Astrologer*, Nutter's *Lecture on Gadding* and *The Moralist*, and William Ward's *Thoughts on Matrimony*, and, in mezzotint, *The Visit to the Grandfather*, and *The Widow's Tale*, while Ward's other reproductive colour-prints include the stipples, *Private Amusement*, or *Reflection*, and *Public Amusement*, or *Temptation*, after Ramberg, and a number of mezzotints after his brother James. Among these are *The Vegetable Market*, *Compassionate Children*, *The Citizen's Retreat*, *The Haymakers*, *Selling Rabbits*, *Outside of a Country Ale-house*, and the rare *Summer* and *Winter*. James Ward's own engravings of his *Poultry Market*, *A Cottager Going to Market*, with its companion, showing the return, *The Rocking Horse* and *Rustic Felicity*, are also to be found printed in colours.

Among other colour-prints of the period worthy of admission to a good representative collection may be named J. R. Smith's superb mezzotint *Almeria* (Mrs. Meynott), and Peter Simon's charming *Sleeping Nymph*, after Opie; Gaugain's *An Airing in Hyde Park*, and Soiron's *The Promenade in St. James's Park*—a delightful pair—after Edward Dayes; J. R. Smith's *Synnot Children*, after Joseph Wright, of Derby; Bartolozzi's *St. James's Beauty*, *St. Giles's Beauty*, and *The Orange Girl*, after Miss Benwell; Thomas Watson's *Mrs. Crewe* and *Mrs. Wilbraham*, after Daniel Gardner; William Blake's *Mrs. Q.*, after

Huet Villiers, with its companion, *Windsor Castle*, after J. B., by Maile; P. W. Tomkins's *Cottager* and *Villager*; Dumée's *The Love Letter* and *The Dream*, after R. West; James Hogg's *The Handmaid* and its companion, *The Tobacco Box*, after Henry Walton; J. R. Smith's *Mrs. Mills*, after Engleheart, and *Madlle. Parisot*, after Devis (mezzotint), and Charles Turner's charming stipple-print of the same popular ballet dancer, after Masquerier; and, now one of the most highly valued of all old English colour-prints, the familiar *Miss Farren*, engraved by Charles Knight and finished by Bartolozzi, after Sir Thomas Lawrence, whose *Master Lambton*, in Cousins's popular mezzotint is also to be met with in colours.

The old English aquatints were very rarely printed in colours, although most of them were coloured by hand, in fact, the tinting of aquatints was quite a considerable industry, while prints done in that medium were in continuous popular demand. When colour-printing was actually applied to aquatints, it was a very rare thing for more than two tints to be used. Occasionally one finds three, but very seldom. On a rare set of aquatinted views of Ripon Cathedral, engraved by F. Birnie, from drawings by W. H. Wood, three tints were used, and it is stated that they were 'printed plain and in colours by W. Scott, Porter Street, London,' and published by the artist in Ripon in 1790. Few of the popular sporting and topographical aquatints were actually printed in even two colours. In fact, the only English aquatints of that period which justly deserve a place in a collection of colour-prints are *Courtship* and *Matrimony*, the vivacious pair by Jukes,

after Williams, unless the collector can persuade himself to include, on account of the excellence of their printing in colours, Adam Buck's feeble designs of classic pretension, aquatinted, either entirely, or in part together with stippling, by such capable engravers as J. C. Stadler, Freeman, Roberts, and Cheesman. These had a great contemporary vogue, and at the present time they make their appeal in the sale-rooms, but, artistically, they are poor lifeless things, and the discriminating collector will pass them by. But he will not neglect any opportunity of procuring the valuable and interesting *Collection d'Imitations de Dessins*, published in London, 1821, by Christian Josi, comprising the aquatints after various masters, done a good many years earlier by Ploos Van Amstel and his assistants and followers, and brilliantly printed in colours, each from a number of plates.

Old French Colour-Prints

Now, let us turn to the old French colour-prints. When Le Blon, after his failure in London, found his way, *viâ* Holland, to Paris, although poor and discredited, he was not beaten. He still believed in his three-colour principle of printing, and practised it with some slight encouragement in Paris. When he died, his invention was unscrupulously claimed by Jacques Fabian Gauthier-Dagoty, an anatomist and engraver, who is said to have worked for a time with Le Blon; but, although Gauthier-Dagoty obtained a patent, and, together with his sons and other relatives of the

same name, produced a number of colour-prints with the blue, red, yellow, and black plates, the results can be of little interest, other than historic, to the collector. By Jean-Baptiste-André Gauthier-Dagoty, one of the sons (who, by the way, seems to be generally confounded with Edouard, a younger member of the family, whose portrait in coloured mezzotint was done in Italy by Carlo Lasinio) there exist three exceedingly rare prints, *Madame du Barry*, with her negro servant, Zamore, *La Présentation du Portrait de Marie-Antoinette à Louis, Dauphin* (afterwards Louis XVI) and *Bienfaisance de la Dauphine*. More important, perhaps, is the elaborate portrait of *Marie-Antoinette*, by Louis Gauthier-Dagoty, of which only five or six proofs are known.

The three-colour method of Le Blon, however, did not reach, in practice, much further than the Gauthier-Dagotys, for its uncertainty in the composition of tones was too great, and it was quite superseded when colour was applied, *à la poupée*, to the crayon-manner of François, Demarteau, and Bonnet, and, by the multi-plate process, to Bonnet's remarkable pastel imitations, and, pre-eminently by Janinet and Debucourt, to the aquatint method, or as the French called it, *manière au lavis*, of Le Prince. Janinet and Debucourt brought as near perfection as possible this, the most logical and artistic process of colour-printing, using a key-plate on which the whole picture was aquatinted, and then superimposing on the impression as many plates as were required, each with a different tint, to produce the necessary tones of colour. For some prints as many as eight or nine plates would be used, though five or six would

generally suffice, and, through the artistic feeling and skill with which the various tints were blended by the several printings, those exquisite results were obtained which now are the desiderata of collectors, and consequently so costly.

Louis Philibert Debucourt was an original artist, with a true and alert pictorial vision, which interpreted with engaging vivacity the idyllic episode as well as the social actualities of the life around him. His skill in engraving and colour-printing enabled him to represent his *gouaches* with extraordinary charm in his prints. Of these, all the best were done before and during the Revolution period, although he lived till 1832. The most famous and valuable of all is *La Promenade Publique*, dated 1792, with its wonderfully grouped crowd. This is generally considered the masterpiece among French colour-prints, and its value increases apace. It is known in four states, and the first, before all letters, is very rare. The companion print, *La Promenade du Jardin du Palais Royal*, which is frequently attributed to Debucourt, is now generally accepted as having been engraved by his pupil Louis Le Cœur, after Claude Desrais, whose interesting *La Promenade du Boulevard Italien, ou le petit Coblentz, Avril* 1797, engraved by E. Voysard, is also a desirable print. But Debucourt's other important print of this class is *La Promenade de la Galerie du Palais Royal*, of 1787. The third state has five of the shops numbered, the second only one. Two of the most delightful of the Debucourt prints are *Le Menuet de la Mariée* and *La Noce au Château*, both full of grace, character, and vivacity. Then, there are *Les Deux Baisers*, a great favourite,

La Rose and *La Main, Heur et Malheur, ou La Cruche Cassée*, and its pendant, *L'Escalade, ou les Adieux du Matin, La Rose mal défendue*, and *La Croisée*, in its two versions, the later and prettier having two children on the ladder instead of a young man, *Annette et Lubin, Minet aux Aguets, L'Oiseau ranimé*, and *Le Compliment, ou la Matinée du jour de l'An*, and its companion, *Les Bouquets, ou la Fête de la grand'maman.* The charming portrait of the artist's little son, *Jean-Baptiste De Bucourt*, is exceedingly rare, but the collector will desire it, though he may be quite content with his representation of this greatest of the French colour-engravers if he can possess all the examples just named.

François Janinet, although Debucourt's equal as a maker of colour-prints, was a reproductive rather than an original engraver. His fame rests principally upon his interpretations of Lavreince, Boucher, Fragonard, and other painters. The delicate and harmonious tonality of his prints is quite extraordinary, and it is this quality, more even than the appeal of the designs, that makes them so eagerly sought, as representing the art of engraving copperplates for colour-printing at its very best. There is no more excellent example of this art than Janinet's famous print, with its opalescent tones, after Boucher's *La Toilette de Vénus*, which in the earlier state has three cupids, though in the later only two, and he has done equal justice to the painter in *L'Amour rendant hommage à sa mère.* Not less exquisite are *L'Amour* and *La Folie*, after Fragonard, whose representation in colour-prints is very meagre. But the lively Lavreince was the painter who most en-

gaged Janinet, and gave him his greatest opportunities for popularity. Among the most valuable colour-prints in existence are the famous trio *L'Aveu difficile*, *L'Indiscrétion*, and *La Comparaison*, the last-named, doubtless on account of its subject, being sometimes less expensive than the other two. Janinet's other prints after Lavreince that should be sought are *L'Elève discret* and *Pauvre Minet, que ne suis-je à ta place!* Perhaps, also, *Ah! laisse moi donc voir*, *Le Petit Conseil* and its pendant, *Ha! le joli petit chien*. Then, the collector may make his selection among a number of other delightful prints of Janinet's representing various painters. For example, after Claude Hoin, the charming *Madame Dugazon*, showing the famous actress as the demented girl waiting for her dead lover by the church, in *Nina, la Folle par amour*, the opera by Marsollier and Dalayrac, in which she created such a furore in 1786; after Lemoine, the engraving *Madlle. Du T. . . .*, the actress Rosalie Duthé; after Baudouin, *L'Agréable Négligé*; after Le Clerc, *La Compagne de Pomone* and *La Réunion des plaisirs*; after Freudeberg, *La Crainte Enfantine* and *La Confiance Enfantine*; after P. A. Wille, *Le Repas des moissonneurs* and *La Noce de Village*; after Saint-Quentin, *L'Aimable Paysanne*. Then, there are Janinet's splendid *Marie-Antoinette*, some attractive prints after Hubert Robert, and *Les Trois Grâces*, after Pellegrini.

Charles-Melchior Descourtis was a pupil of Janinet, and although he never equalled his master, he learnt from him something of his delicacy of tone. His famous quartet of prints, after Taunay, *La Noce de Village* and *La Foire de Vil-*

lage, *La Rixe*, and *Le Tambourin*, are greatly in demand with collectors, the first-named pair being the more worthy, while his *L'Amant Surpris* and *Les Espiègles*, after Schalle, are also in favour. Jean-Baptiste Chapuy, another of Janinet's pupils, but inferior to Descourtis, may be named for his *Grâces Parisiennes au bois de Vincennes*, called also *La Promenade, etc.*, and *Trois sœurs au Parc de St. Cloud*, known also as *Le Bosquet de l'Amour*, after Lavreince, the differences in title indicating later or earlier states.

P. M. Alix is best represented by his charmingly aquatinted portraits, admirable in colour. Notable among them are *Marie-Antoinette*, after Vigée Le Brun, *Madame de Saint-Aubin*, the actress, in the fourth act of *Ambroise, ou Voilà ma Journée*, a charming print after Garnerey; *Benjamin Franklin*, *Général Berthier*, after Legros, *Bonaparte*, as *First Consul*, after Appiani, and many others of the celebrated personages of the period. Antoine-François Sargent, who added to his own patronymic his wife's name, Marceau, may best be represented by his fine *Peuple parcourant les rues de Paris aux flambeaux.*

Louis Le Cœur, Debucourt's pupil, we have already mentioned. He did some original colour-prints, and some after other artists, of which not the least attractive is *Le Colin-Maillard*, or *Le Bandeau favorable*, most probably after Lavreince. He was not very far behind Debucourt in his technical quality. A set of prints by Nicolas-François Regnault may be collected. These are *Le Bain*, after Baudouin, with, as its pendant, *Le Lever*, from Regnault's own design, as are

Le Matin, *Le Soir*, and *La Nuit*. Of pleasant appeal also is his print after Fragonard, *Le Baiser à la dérobée*.

Louis Marin Bonnet was one of the most prolific and ingenious engravers of the period, and his prints are to be found with the signatures "L. Marin" and "Tennob," his own name written backwards. But his work is very unequal, and many prints bearing his name were undoubtedly done by other hands on his commission as publisher. Undoubtedly his best and most artistic work was done by the method he invented, as he claimed, or, at least, developed from François' crayon manner, and perfected in imitation of pastel, a method with which he was extraordinarily successful in representing the pastel drawings of Boucher. Of the female heads, a splendid example is the *Tête de Flore*, which is frequently supposed to be a portrait of La Pompadour, but is more likely that of either Madame Baudouin, or Madame Deshayes, both Boucher's daughters. Eight or nine plates were used for this important print, and these are still preserved in the Bibliothèque de l'Arsenal in Paris. *Le Réveil de Vénus* is another Boucher print of his which claims attention; it bears the name of 'Marin' as engraver. Bonnet also invented a method of printing in gold, and with it gave a meretricious embellishment to some of his colour-prints by adding a gold border to the oval subjects in imitation of a frame. There is no artistic harmony about this, the gold not being used appropriately as a tone, with its just balance in a colour-scheme, and it has a very cheap effect, though it is absurdly supposed to enhance the value of the print. On a

portrait of *Madame Bonnet*, after Le Clerc, Bonnet claims this invention as his own under date 1774. With him, to catch the popular fancy was the first consideration, and, since certain classes of English prints had a vogue in Paris at that period, he gave to a series of his prints English titles, not always correctly spelt. These, with their gold borders, were *The Woman Ta-King Coffee*, and *The Milk-Woman*, both signed 'Marin,' *The Pretty Noesegay Garl* (*sic*), after Greuze, *The Charms of the Morning*, *The Pleasures of Education*, *The Marriage Presents*, and *The Fine Musetioners* (*sic*), after Raoux. *The Welcome News* is the title of a 'Marin' aquatint after Le Prince, a passable print. Bonnet was one of the chief engravers after Huet, and very much desired are the lively, but *risqué* pair, *L'Eventail Cassé*, and *L'Amant écouté*. His prints after that painter are numerous; among them is a set of three, with a fourth after Baudouin, *Le Déjeuner*, *Le Dîner*, *Le Souper* and *Le Goûter*. These are also much in demand. Then, there is *Offrande à l'Hymen*, which is companioned by Jubier's *Offrande à l'Amitié*; but a number of the prints intended for children are of no artistic interest or merit whatever; not even the colour-printing is excellent; yet, just because they are 'old colour prints,' and not easy to obtain, they are bought nowadays at extravagant prices. They are unworthy of any discriminating collector's consideration, but this only shows to what lengths of absurdity a fashionable craze will go.

Gilles Demarteau was, perhaps, the best engraver of Huet's designs. Of some charm and value are *La Jeune Bergère* and *Le Jeune Berger*, also the two prints called *La Grande Pastorale*,

Nos. 601 and 602, and the four smaller *Pastorales*, Nos. 603 to 606. Then, there are the set of *Les Heures du Jour*, *La Laitière*, and *Le Plaisir Innocent*, and other acceptable prints, some of them, like a very scarce set of four little female heads, invested with fictitious importance only by collectors who are influenced by the fact of rarity. Demarteau's output of prints was enormous, but perhaps he never did anything better than his red chalk representation of Boucher's *L'Education de l'Amour*.

Of course the field of eighteenth-century French colour-prints is a very large one for the collector with a well-filled purse. It is obviously impossible to name all those that have claims to consideration; but we may add to those already mentioned a few that come to mind, which may seem desirable. There are, for instance, two attractive pairs by Vidal, after Lavreince: *La Soubrette Confidente* and *La Marchande à la Toilette*, *Le Déjeuner Anglais* and *La Leçon Interrompue*. These represent the engraver at his best in colours, together with Lavreince's characteristic vivacity of design. This is apparent, too, in Darcis's *La Sentinelle en défaut* and *L'Accident Imprévu*, with their interesting interiors. A very charming line engraving after Fragonard is *La Fuite à dessein*, by Macret and Couché, and, printed in colours, this is extremely rare; but notwithstanding its graceful appeal of design, and its dainty tinting, it only helps to prove, what we have always contended, that a tone process, especially aquatint, is the appropriate vehicle for colour-printing, not line-engraving or line-etching, the true beauty of which is seen only in monochrome.

In colours a print in line looks comparatively thin. On the other hand, there are prints, such as Legrand's *La Déclaration* and *L'Amant Pressant*, after Huet, which are only acceptable at all when printed in colours. For the rest, there is a demand among collectors for *Le Charlatan* and *La Bascule*, by Léveillé, after Borel; *Ah, qu'il est joli!* and *Le Déjeuner de Fanfan*, by Mallet, after Vangorp; *L'Optique*, a print rising rapidly in favour and in price, by Cazenave, after Louis Leopold Boilly, whose designs, some of them doubtless influenced by the stipple prints after Morland, include *La Jardinière* and *La Solitude* and others, by Tresca; *Le Prélude de Nina*, *L'Amant Favorisé*, and *La Comparaison des petits pieds*, by Chaponnier, and *La Cocarde Nationale*, by Legrand. Then, there are *Les Dons Imprudents* and *Le Retour à la vertu*, by Longueil, a pair that commands a big price.

It may be noted that many of these old French prints, like those of England, are to be met with in excellent, as well as bad, reproductions, and many of these, either in old frames or unframed, are offered by unscrupulous persons as old prints. It needs an expert eye to distinguish some of the really excellent reproductions which are issued as such by reputable publishers in France and in England.

Modern Colour-Prints

The modern movement in the production of colour-prints is entirely in the direction of original expression—the artist making his design especially with the end of the colour-print in view, engrav-

ing it intentionally for this purpose, not for monochrome impressions, and, in England at least, printing it himself according to the colour-scheme of his design. It is obvious, therefore, that the artistic significance of this movement is great, and capable of almost infinite expansion, for, not only does it encourage pictorial and decorative effects in colour proper to the medium employed—aquatint, mezzotint, soft-ground etching, wood-engraving, or lithography—but each print, being in every particular the production of one artist, is to all intents and purposes an original work of art. Every collector of the old colour-prints, therefore, if he collects them, not because they are rare and at present fashionable, but because he really cares for the coloured engraving for its own sake, must be interested in this modern revival, and artistic development, of an art that engaged the old designers and engravers of Germany, China, Japan, France, and England. If he approaches it in the sympathetic spirit of the true connoisseur, which is very different from the contemptuous attitude towards modern art assumed, in the absence of judgment, by so many purchasers of eighteenth-century prints and pictures, he will find among the work of the increasing band of artists who are to-day seeking expression upon the coloured copperplate or wood-block, prints, which for charm of design, purity and harmony of colour, and decorative value, will challenge comparison with the best of the old ones, while, true to their own medium, they do not attempt to imitate others. He will find among these no reproduction of pictured story-telling, but he will find, for pictorial motives, artistic harmonies in colour and decorative

design, with or without emotional expression, which means that the work we are speaking of is the work of genuine artists. The formation of the Society of Graver-Printers in Colour has, so to speak, focussed their several efforts, and given to the movement the stimulus of periodical exhibitions at Goupil's in London, and in Paris, and other art-centres.

Theodore Roussel, the president of the Society, would seem to have found in the engraving of copperplates for colour the most original and exquisite expression of his artistic self. Paintings of distinction he has done, and etchings of individual vision and refined accomplishment; but so too have others. None, however, we venture to say, has shown such rare and original resources in the making of colour-prints from metal plates. In the expression of his art the pictorial sense is subordinate, perhaps, to the decorative, for the picture itself is just the central note of an elaborate scheme of decoration, in which ornamentally engraved borders and frames play an integral part, and toward which, with wonderful artistry, Roussel persuades the copper to render tones and qualities of colour that the old English colour-printers seldom, if ever, dared to attempt. And gold he prints, too, with charming effect, not as Bonnet used it, but as he might use any other tone in its proper place in the colour-harmony. With an enthusiasm amounting almost to a passion, he has devoted himself for many years to developing and mastering his technique, and now he is convinced that the whole gamut of colour-tones possible to the painter is at the command of the artist-engraver who becomes master of his medium. A very

laborious, complex, and exact technique it is that Roussel has found for himself, making his tones with colour-powders weighed to a milligram, employing many devices to obtain variety of effect with his aquatint grounds, using a separate plate even to put in the tint of an eyeball, his infallibility of register having been determined only after 150 experiments, and taking sometimes sixty hours to complete the manifold printing of a single proof. But certainly he has achieved some very beautiful and extraordinary results. *L'Agonie des Fleurs*, is, so far, his masterpiece, and a wonderful and fascinating production it is. Here the central interest of the decorative scheme is an arrangement, on a deep purple-gray background, of vivid red poppies against a bronze-hued dead hop-leaf, with an immaculate tobacco flower in the middle; these in a Chinese vase, ornamented with many-coloured figures, standing on a lacquer tray of red and yellow bordered with black. For this, ten plates were engraved, from which twenty-two impressions must be taken to produce a completed print. Needless to say, the prints will be very few, and therefore rarity will be combined with artistic beauty. Besides this *L'Agonie des Fleurs*, collectors should take note of others of Roussel's colour-prints, *La Chine*, *A window seen through a window*, *Summer*, *Anemones*, *Chelsea Palaces*, and *Embers' Glow*. A noteworthy fact about these prints is that they could be put into a bath to clean, if needed, without the colours suffering the slightest deterioration, so pure are they.

Less subtle and exquisite, but of a more vigorous and direct pictorial character, are the prints of William Lee Hankey, who also has devoted

himself for some time to the problems of artistic colour-printing. Bold and free in design, there is a vitality about his prints which suffers nothing from the decorative motives of his colour-harmonies. Like Roussel, he prints from a number of plates, each aquatinted with a portion of the design to take a particular tint, while a key-plate, with all the outlines in soft-ground etching, is finally printed in black to give accent to the coloured planes of the picture. Lee Hankey's earliest colour-prints were impressions from a single plate, inked *à la poupée*, but he discarded that method with advantage, and he must be judged by his later prints, some of which collectors would do well to consider. Perhaps the most important is *The Fish Market at Étaples*; but of a dainty charm are *The Patchwork Quilt*, *The Moon and I*, *The Boudoir*, *In the Doorway*, and *Boy and Girl*. Some of his broadly-treated landscapes too are worthy of attention.

The same technique is practised also by Alfred Hartley, Nelson Dawson, Mabel Lee Hankey, Anthony R. Barker, Robert Little, T. Austen Brown, Raphael Roussel, and among the prints of these artists the collector may select some very engaging things. The pictorial poetry and beautiful colour of his landscape-painting Alfred Hartley reveals in such notable prints as *By the Cornish Sea—Falmouth*, *At the End of Day*, and *In the Forest*. The feeling for expression on the copperplate which one has noted in Nelson Dawson's interesting etching *The Last Shipbuilding in Scarborough* and his powerful aquatint *Halle aux Poissons—Étaples*, is happily developed in his colour-prints, with their breezy sense of the sea,

Scarborough, Scotch Herring Boats going to Sea—Scarborough, Les Trois Pêcheuses d'Étaples, A Northern French Port, La Rive de la Canche, Scotch Fishing Boat at Sea. Mabel Lee Hankey's prints have a grace and character entirely their own: such as *The Blue Gown, Sur la Place, Home, The Studio Window*, and *A Portrait*, a delightfully original presentment of her husband. Then, one may suggest for consideration Raphael Roussel's exceedingly clever *Sun through the Yellow Mist—Chelsea*, W. Douglas Almond's "1793," Robert Little's *The Bridge*, one or two of T. Austen Brown's prints, and A. R. Barker's *The Double Pyramid.*

E. L. Laurenson, a very interesting artist, also employs aquatint, usually spirit ground, for colour, occasionally with the accentuation of soft-ground etching; but he prints generally from a single plate, painting it afresh from his palette, with stiff hard brushes, for each impression. The most notable of his prints, all of which are characterized by a remarkable sense of design, with some engaging effects of colour, are *Stopham Bridge, The Sandpit, The Serpentine*, the six states of which, showing the colour-progress of the plate, may be seen in the Victoria and Albert Museum, *Waterloo Bridge, Chelsea Reach, Gorges of the Tarn*, and *Millbank*, printed from two plates. Frederick Marriott is noteworthy for the rich colour-tones he obtains from mezzotint plates, such as *An old Gateway, Bruges*, and *The Miller's Daughter*, proving, therefore, that when fine mezzotints of the eighteenth century seem to have lost their original quality in colour-printed impressions, it is because either they were not engraved with that

intention, or were printed in colours only when the bur was worn away, not that the medium is incapable of giving brilliancy and depth of tone in coloured inks. Marriott's *Taranto—Italy*, and one or two other aquatints, are also attractive examples of colour-printing.

Now we come to the prints that are produced from coloured wood-cuts, and in this branch of a fascinating art collectors will find some very beautiful results. We have not attempted in this volume to deal even cursorily with the large and complex subject of Japanese colour-prints, to collect which demands extensive study, aided by the authoritative writings of Mr. Arthur Morrison, Mr. Fenollosa, Mr. Edward F. Strange, and Mr. Laurence Binyon; but it is interesting to remember that the coloured wood-engraving being done at the present time is based entirely on the methods of the colour-printers of Japan, who brought their exquisite art, learnt from the Chinese, to perfection in the eighteenth century, although it must not be forgotten that Altdorfer in Germany had produced a remarkable woodcut in five colours two hundred years earlier. It would seem impossible to develop the craft further than the Japanese have done, but that it can be charmingly adapted to the artistic expression of European pictorial ideas has been proved by Emil Orlik, of Prague, and in Great Britain by the work of an interesting group of artists.

Lucien Pissarro is an artist of originality and extreme refinement, who expresses himself in terms of simple beauty, inspired by a charming fancy, and in those lovely and precious things, the illustrations to *Le Livre de Jade*, in which bright

gold decoratively harmonizes with the delicate colouring, one can recognize the best of oriental influences stimulating individuality. Pissarro prints his woodcuts in oils, using a separate block for each tint, after the manner of the Japanese, with a key-block for the design. Perhaps the *Livre de Jade* set represent his high-water mark in exquisiteness of design and craftsmanship, especially a girl looking into a mirror, and some girls smoking in a garden. Then, there are the charming illustrations to *The Queen of Fishes*, and other legends and fairy tales, and also those that go to the making of beautiful books, such as *Histoire de la Reine du Matin et de Soliman, Prince des Génies*, in the engraving and printing of which he had the helpful collaboration of his wife, Esther Pissarro. There are two colour-prints in the *Travaux des Champs* set, after the designs of his father, the eminent Camille Pissarro, printed one from four blocks, and one from six, which a collector would find interesting.

That versatile artist, Sydney Lee, follows closely the Japanese technique, cutting his blocks the plank way of the wood, mixing his grounded colour powders with rice paste and water, and using absorbent paper. His motive in colour and design is always frankly decorative, and his scheme of colouring is in flat surfaces. *The Sloop Inn*, printed from seven blocks, is a fine moonlight effect on an old white house with artificial light glowing in the windows. *The Bridge*, an admirable design, exists in two versions, night effect, from six blocks, and daylight, from eight. *Boat Building*, *St. Ives Bay*, *The Jester*, and *The Lady in Purple*, are, perhaps, his other best wood-

cuts in colour. His work in coloured lithography is also very engaging. *The Two Brewers*, for example, an ancient country inn by night, with lamps burning, is a charming thing, printed from four stones. But Sydney Lee is an artist that collectors should watch; he is so progressive. Brilliant, and harmonious in colour, with remarkable quality in the gradations of tone, are the woodcuts of Allen W. Seaby, his blues being particularly luminous. His bird-prints are delightful, decorative in treatment, yet quite alive, such as *Young Plovers*, *The Swans*, *Lapwings*, *Wild Ducks*, *Bullfinches*; and scarcely less happy is he in landscape—*Winter*, *The Shore*, *The Broad Walk—Kensington Gardens*, *The Bridge*.

Very remarkable for their rich and luminous tones, distinction of style, and expressive beauty, are the landscape prints of William Giles, notable among which are *The Passing of the Crescent—Umbria—Italy*, *A Pastoral*, *September Moon*, *Ponte Vecchio—Florence*, *Swan and Cygnets*, *Cornfield after Rain—Quedlinberg*. It is with water colour, too, that Mrs. E. C. Austen Brown prints her woodblocks, and charming are her tenderly harmonious pastorals, such as *Evening Pasture* and *Autumn*, the broad and impressive *Boats Ashore*, and the quaint *Child with Geese*. Oil-colour is the medium of Charles H. Mackie, who nevertheless sees and feels his subjects upon the wood somewhat in the manner of the water-colour painter. This, apart from their individuality of vision and style, would give his prints a distinct *cachet* of their own. *The Return of the Flock* is a thoroughly original composition, most attractive in colour. *The Ducal Palace—Venice*, is an important print, rich in colour.

The Palace Gardens—*Venice*, *The Finger-Post*, and *Picardy Poplars*—a sketch—have all breadth and atmosphere.

Charles H. Shannon did, some time ago, a gracefully decorative set of coloured woodcuts, exquisitely illustrating *The Months*, and these have become rare. William Nicholson's prints must appeal with their force and character of draughtsmanship rather, perhaps, than with their simple embellishments of colour, while other successful workers in this medium include F. Morley Fletcher, Mabel A. Royds, and Ethel Kirkpatrick, an interesting artist.

On the Continent there is a good deal of interesting colour-printing being done in various mediums, but it is impossible here to name all the artists of importance engaged in it. We may mention, however, among those in Paris, working in colour with etching and aquatint, the veteran, Jean François Raffaelli, one of the pioneers of the revival, the clever Swedish artist, Allan Osterlind, whose *Spanish Dancers* and *The Dancer*, are delightfully vivacious prints; Richard Ranft, A. Lafitte, Eugéne Delâtre, G. de Latenay, Manuel Robbe, F. Jourdain, and Boutet de Monvel. Auguste Lepère has made some interesting essays in coloured wood-engraving, adapting the Japanese technique to his own distinguished style.

Colour-lithography, which is used among us with artistic sensitiveness and charm by Thomas R. Way, as well as by Sydney Lee and a few others, appeals also to many French artists, and in this medium a number of Germans are doing characteristically artistic work, notably Carlos Grethe,

with his broad and vigorous treatment of the sea, under all aspects of light and weather, Otto Fischer, Heinrich Heyne, Tina Blau, Fritz Geyer, G. Kampmann, A. Jank, H. von Volkmann, Heinrich Otto, Marie Ortlieb, Schroedter, Daur, Hein, Biese, and Max Fabian. Of woodcuts in colour there are some original decorative prints by Bohumir Jaronek, a Moravian artist of distinction, and by many Germans, with Emil Orlik at their head, and Walter Klemm, with his bird-studies, and O. R. Bossert, among the cleverest.

CHAPTER XII

ENGRAVING FRAUDS

IN consequence of the great demand for old prints which has prevailed during recent years, and is still on the increase, a great many fraudulent ones—uncoloured as well as coloured—have been manufactured, and these have been cunningly placed to lure the unwary, often in the same shop-window, with newly-made 'antique' furniture. Consequently we must consider these spurious engravings, and, in doing so, will deal briefly with old imitations as well as modern ones.

Ever since the days of Jacob and Esau, deception has been rampant among all peoples, and in all avocations, including that of the engraver. In the early period of the art, before the days of photographic reproduction, copies and imitations of engravings and etchings were laboriously made by hand, and with such microscopic accuracy, that even highly qualified experts are liable occasionally to be thrown off their guard. This system of hand-copying in facsimile was especially practised with the etchings by Rembrandt, and the faithfulness, line for line, and cross-hatch for cross-hatch, was an achievement of great skill. But it will be understood that, in making these slavish imitations on the copper, some of the spirit of the original work of the 'Prince of Etchers' was

necessarily lost; and this defect can be detected by the highly-trained Rembrandt expert. But it may be asked—How is the average collector to judge whether a reputed Rembrandt etching is genuine or not? In answer, let us say that men have devoted years to the study of the etched work of Rembrandt; and, as a connoisseur of paintings by, say, the great Italian Masters, when examining a picture, can discover characteristics and details from which he is able to declare with tolerable accuracy whether the picture is actually the handiwork of the painter to whom it is attributed, yet is unable to explain fully the reasons for his conclusions, or to lay down precise rules whereby an amateur can also arrive at a sound and correct judgment for himself, so the Rembrandt expert, by his intimate knowledge of the etcher's work, can instinctively judge the authenticity of a reputed Rembrandt etching, yet cannot give definite rules by which an amateur can examine his own print, and pronounce judgment accordingly. One does not judge an old fiddle, or professionally 'taste' wine or tea according to a code of hard-and-fast rules, nor can one so pronounce upon the genuineness of old prints. The collector of Rembrandts, until study has brought the necessary qualifications, will do well, therefore, as previously suggested, to take the catalogue of Middleton-Wake as his guide, for therein, as we have said, he will find the known copies of the etchings described, with notes of the precise differences existing between the copies and the originals from which they were imitated.

The copies by Marcantonio of the engravings by Dürer are well known, and have been described

by Bartsch (vol. xiv, p. 401); but Marcantonio did not attempt to follow the German Master line for line in every detail of his work, for, being himself an engraver of the first rank, he was able to imbue his work with the genius of his own individuality. Wierix's copies of Dürer's engravings are also well known, and can be detected without much difficulty.

In the modern fabrication of old prints, the result is achieved mainly in two ways; and if we consider these two methods of production, we may help the collector to detect spurious engravings when they are offered to him. The first way is when the manufacturer discovers a copperplate that has escaped destruction, and makes it the basis for his operations; the second is to have a new plate made by one of the modern photographic processes. In the former case, where the original copperplate has been preserved, it will be understood that the engraved work upon it must necessarily be worn, and that, as it stands, it cannot give off better impressions than the most worn one of the original issue. To print from the plate in this worn condition would be to court failure for the nefarious enterprise, and so the plate must be first worked upon and restored in an endeavour to bring back some of its original richness and vigour, and in order that it may yield impressions which will as closely as possible resemble those of the original printing when the plate was in good condition. But this restoring is an operation requiring great skill, and almost always the print-expert can detect where the retouching has been done; for, to impart some sort of life to the plate, strong lines or dots must be

added, and these glare out from the original work, and disturb the harmony of the picture. Although the collector may, at first, have some difficulty in tracing modern work upon an old plate, if he will carefully study an acknowledged 'faked' print, and compare it with a genuine old one, he will soon discover the places where the dots and lines have been added, and so train his eye. Besides dealing with the subject on the copperplate, the lettering at the foot of it demands attention, and it is not unusual to try to change the lettering back to that of an early state of the original issue. The frequently met reprint of *Sensibility*, by Richard Earlom, after Romney, gives an instance of lettering which has been so treated; and in the modern prints from the old plate it will be found that the 'restored' inscription is very feeble, and has the appearance of a pencil lettering which has been inked over by an unskilful hand.

When the restoring of the plate is finished, the ingenuity of the manufacturer has to be exerted in the matter of printing and paper. And, from what has been said as to the difficulty of concealing the work of the retoucher, it will be easily understood how eager the faker is to try to screen himself behind coloured impressions which give an artificial gloss to the worn-out plates, and divert the eye from the retoucher's efforts.

An impression (paper as well as ink) ripens or mellows in the same way as fruit. If anyone, when turning out an old cabinet, comes across a letter written, say, half-a-century ago, he will notice that the ink has changed its tint, and the paper has softened its tone and become quite different in appearance from the note-paper in current use.

This mellowing process takes place in the paper on which engravings have been printed, as well as in that upon which letters have been written; and there is little doubt but that the old stipple and mezzotint prints originally presented some of the same March-wind appearance possessed by modern impressions. Time has undoubtedly laid a kindly touch upon well-preserved prints, as upon old violins, and has added much to their richness and beauty. One shrinks from reflecting that the poor quality of the paper of to-day will cause Time to destroy rather than enrich, as it enriches the hand-made papers of the seventeenth and eighteenth centuries.

This richness caused by age presents a serious difficulty to the old-print monger, and he has to exercise his wits to try to overcome it, either by obtaining some genuine old paper, or by 'doctoring' the modern material. If he is so fortunate (or unfortunate) as to procure old paper of the same quality as that upon which the engraving was originally printed, then he can proceed with his printing, and in that respect be almost able to defy a whole army of experts. To make modern paper appear old, some staining process must be employed; but, as a rule, the newness of the paper can be detected. Besides, the greasy ink of the printer takes a very, very long time to dry into the mellow appearance of an old print.

The second system for the manufacture of old prints, that of the photographic processes, is far more difficult to cope with; for the deceptions are sometimes so exceedingly clever, owing to the perfection which photography has already reached, that the most experienced collectors are liable,

occasionally, to fall victims. Should a purchaser be offered what he fears may be a photogravure reproduction, let him, if possible, place the impression by the side of a genuine old one, and carefully compare the sizes of the coppers as shown by the plate-marks of the two impressions. For some reason, it will frequently be found that, while the size of the subject of the photogravure has been made to agree exactly with that of the original print, the size of the copper differs from it, and the new plate is often *larger* than the old. Again, the sides of modern copper-plates are almost always finished off with a bevel, while those of old ones scarcely ever were; and this fact alone may sometimes be sufficient for the detection of a modern photogravure reproduction. A glance at the photogravure illustrations to a modern book will be sufficient to acquaint the amateur with this bevel. One other thing may safely be said: If the history of a print can be traced back to, say, the year 1868, it may be assumed that the print is not a photographic reproduction, as photogravure was not in common use until after that date.

The question is sometimes asked: Which are the principal modern reprinted or reproduced plates? Perhaps the best answer to such a question would be that, seeing the extent of the reproductive machinery at the command of the unscrupulous, even were it possible to brand every flagrant example on the market to-day, there could be quantities of unbranded prints on sale a few months hence. The genuine prints which are fashionable to-day are those that the unscrupulous fabricators reproduce for their trade; and, instead of preparing

imitations of the early masters of engraving, as was done in former times, these men devote their misplaced talents to the manufacture of spurious specimens of mezzotint and stipple engraving. One unfortunate feature of modern reproductive work is that frequently old prints are photographically reproduced for the perfectly honest purposes of illustration, and of affording help to students, and are stamped as 'facsimile reproductions'; but the prints are bought by dishonest dealers, the stamps are erased, and then they are put into antique frames and passed off as old prints. The reproductions of Dürer and other Great Masters made by Messrs. Armand-Durand of Paris are wonderful specimens of modern photographic work, and, though made without the slightest intention of imposing on the public, they are so perfect that they could be turned to bad account by an unscrupulous dealer. But so faithful to the originals are they, so trustworthy, they are given to pupils on entering the School of Engraving, Royal College of Art, to copy for the purpose of carefully observing the master's technique as well as his drawing. Another specimen of modern work honestly done, but unscrupulously exploited, is Dickinson's mezzotint of *Jane, Duchess of Gordon*, one of the many prints reproduced in facsimile by the Imperial Press at Berlin. It is so good that it might, at first sight, deceive an expert. A copy has been seen in which the publication line had been folded back, as though the print had come out of an old frame, and even the top and side margins had been cut off to give the appearance of former bad treatment.

CHAPTER XIII

COLLECTORS' METHODS

HAVING briefly passed in review all the leading styles of engraving, a few words as to collectors' methods may be helpful. For a number of years the writer was associated with a collector, the range of whose acquisitions extended from buttons to fire-backs, who adopted the system of keeping a kind of day-book in which was entered every purchase, with its date, price, name and address of seller, and other details; and to each item was assigned a number. This system, though elaborate, was of great practical value, and it was surprising how frequently a reference to the book was required. On the other hand, an equally eminent collector, who recently passed away, once remarked to the writer that such a book would have made him shudder, for it would have recalled to him the high prices he had sometimes paid for objects of little value. He added, no one can expect invariably to steer clear of pitfalls.

Felix Slade, the founder of the fine art professorships at Oxford and Cambridge, and University College, London, made quality of impression the first article of his collecting creed, and nothing less than the best possible would satisfy him. Therefore, should prints from his famous cabinet be seen, they will almost certainly be found to be of the greatest excellence. The late Chaloner

Smith, whose important work on mezzotint portraits has an assured position in the literature of the art, is said to have been attracted to mezzotints by seeing an impression one day in the shop of Evans, the printseller; and at first he put his maximum price for a print at sixpence. In whatever way the amateur may set about forming his cabinet, and whatever aims he may have in view, the method of keeping a day-book, and carefully noting the purchases as they are made, has much to commend it, and the book will be found of increasing interest and importance the longer it is kept.

There have been collectors like Sir Wollaston Franks, whose sole aim was to enrich some public institution; and like Sir John Soane, who, having formed his collections, suitably housed them and passed them on for public enjoyment, adequately endowed. And there have been those like M. Edmond de Goncourt, who in his will said: 'Ma volonté est que mes dessins, mes estampes, mes bibelots, mes livres, enfin les choses d'art qui ont fait le bonheur de ma vie, n'aient pas la froide tombe d'un musée, et le regard bête du passant indifférent, et je demande qu'elles soient toutes éparpillées sous les coups de marteau du commissaire-priseur et que la jouissance que m'a procurée l'acquisition de chacune d'elles, soit redonnée, pour chacune d'elles, à un héritier de mes goûts.'

We have in a previous chapter alluded to the restoration of prints. The collector will need to know an experienced restorer to whom he can entrust his treasures to be cleaned and repaired, and *care must be taken that the work done to the prints is not carried too far.* A restorer who is not an

expert, and thoroughly conversant with his craft, may work much mischief that may not disclose itself until several years after the print has been restored. Then, for the safety of the collection it will be well to have the prints mounted upon cardboards of one or more regular sizes, and they should not be fastened down to the boards, but only attached to them on one side with a paper hinge, so that the backs of the prints may be examined when necessary. It is also a good plan, where a print is of great value, to hinge a second sheet of card (having an opening cut through it a trifle smaller than the size of the print) to the one upon which the engraving has been attached, so as to save the surface of the print from lateral friction.

If the amateur wishes to get the most enjoyment from his possessions, he may do so by having a number of frames made, with movable backs, of sizes to range with his mounted prints, and then by simply changing from time to time the prints they contain, he can without any trouble alter the appearance of a room, for a series of etchings may give place to a set of Dürer engravings, or a batch of mezzotints after Reynolds and Romney may give up their frames for the nonce to a selection of the best mezzotint interpretations of Rembrandt. A charming and enjoyable rearrangement this latter, which we have seen practised by that keen and authoritative collector, Mr. Henry Percy Horne, whose artistic perspicuity as well as his extraordinary eye for quality in mezzotint, has led him wisely to specialize in fine impressions of mezzotints after the great Dutch master.

A mistake sometimes made by amateurs is when, after visiting a public collection, and seeing the strong methods employed there for the preservation of the prints, they go home and imitate these for their own use. It should always be remembered that the needs for strength in a public collection, where the prints are being constantly handled by students, do not apply in a private cabinet, where the owner usually handles (or, *should* handle, shall we say?) the prints himself while showing his treasures to his friends. Therefore, while every precaution ought to be taken suitably to preserve his collection, the amateur will not need to imitate the mounting and placing methods which prevail in a public institution. By bearing this fact in mind he will be spared space for storage, unnecessary weight, and expense. For private use, and where the wear and tear is small, it is by no means a bad plan to back modern prints, which usually are on a rough paper, with tissue, for then when the prints are placed in a pile, one on another, the tissue softens the pressure, and reduces the risk of injury. The late Henry Vaughan did not devote attention to the mounting of his prints, but took the great precaution of preserving his most valuable treasures in strong iron boxes.

All amateurs are so familiar with what are known as 'sunk mounts,' that they may never have thought there was a time when sunk mounts were unknown, or ever wanted inventing. It will therefore interest many to learn how the first sunk mount came into existence. Some forty years ago, when the Print Department of the British Museum was still quite small, the drawings were kept

loosely in a couple of portfolios. There they were subject to rubbing each time the portfolios were handed to students; and, though it was felt that injury was constantly being done, a way to obviate the wear and tear could not for a long time be devised. At last one of the officials, Mr. W. M. Scott, thought he could overcome the evil by placing each drawing on a cardboard mount, so made that the surface of the drawing would be below that of the surrounding card. This result he obtained by pasting a sheet of cardboard, in which an opening had been cut, upon a second and uncut sheet of cardboard. The drawing, or print, was then mounted in the cut opening, and, being thus below the surface of the surrounding card, escaped all wear and tear. The system was at once found to be in every way successful, and it has now come into universal use wherever prints and drawings are mounted, and the cutting of mounts has become a special trade employing a great number of hands.

A word must be added to indicate the aim and work of the Printsellers' Association, which was founded in 1847. The Association was formed in the common interests of the publishers of modern engravings, and of the public, to prevent the printing-off of impressions, beyond a definitely declared number, in each of the states—'artists' proofs,' 'before letter proofs,' 'prints,' etc. To accomplish this end, the publishers identified with the Association (and at the present time all the leading publishers are among its supporters) make a written declaration of the number of impressions that have been printed, and these impressions are submitted to the Association to be impressed with

a stamp bearing its name, and two or three letters of reference to entries in its books. It will thus be seen that purchasers of modern prints bearing the Printsellers' Association stamp are guaranteed against imposition, and printsellers are protected against unfair trading.

CHAPTER XIV

THE MONEY VALUE OF PRINTS

The references (B.) are to 'Le Peintre-Graveur,' by Adam Bartsch, and (D.) to 'Le Peintre-Graveur Français,' by Robert Dumesnil.

IN view of the sensational prices that are occasionally realized in the sale-rooms—prices which set collectors and the world of newspaper-readers talking—it is not without hesitation that one ventures to offer advice to the amateur as to the sums he should expect to pay for those specimens of the engraver's art which he might wish to acquire. When one recalls that, in the same sale (that of Sir Seymour Haden, in June 1891), a first state of the *Portrait of Rembrandt leaning on a Stone Sill* went for but £25, while an impression in the second realized £91, the reader will understand how difficult it is to give advice that shall be of service. In this particular case there was doubtless some material difference in the condition of the impressions that caused the unusual result. There being so much white space at the upper part of the subject, some of this top portion was frequently cut off, and sometimes the sides were clipped also. It is therefore probable that the second state was in fine condition and perfect, while the first was incomplete. These circumstances alone would be sufficient to cause the reversal of the usual order of prices. After all, to be able to form a reliable judgement, the collector must gain his information

as he goes along; and one of the best ways in which he can build up his knowledge is by frequenting the auction-rooms, looking through the portfolios when the prints are on view, carefully noting the qualities of the impressions offered, and watching the bidding and the prices realized. Let us once again enforce the fact that the difference in the market-value of a rich first-rate impression and a poor, flat, dull one may be immense; for, while the former may be worth a hundred pounds, the latter may be dear at a few shillings. By becoming conversant with the technical details of engraving as already recommended, the amateur will learn much that will help him to form a true judgement of the intrinsic merits of prints, and the knowledge he will gain will give him a great advantage in the prosecution of his hobby from the money-value point of view.

Fashion with its caprices presents a formidable obstacle to the formation of a definite estimate of the money-value of prints, for, by its decrees, one class of engravings may lose its charm for the collecting public—not for the true connoisseur, be it remembered—while another—formerly neglected—comes forward into popularity. Not many years ago the engravings of the more severe school of Line were appraised highly, while etchings, and engravings printed in colours, were passed over, At the present day, however, the work of the English line-engravers—Woollett, Strange, and others of their school—are almost forgotten, while etchings by many of the chief masters, and old engravings, English and French, printed in colours, sell for large sums—in the latter case, as many connoisseurs believe, at altogether inordinate prices.

Just now the prices of French line-engravings are decidedly on the increase, early fine states fetching quite large sums. Old Dutch etchings of good quality and early state are all advancing in price, as are Whistler's, Méryon's, Haden's, and those of other acknowledged modern masters. But the wise, discriminating collector will do well to keep his eye on the growing school of British etchers, and buy their prints cheaply while he may, for among them are fine original artists, some of whom are likely to rank as masters in the future. He may be advised also to seek for some of the charming old aquatints, and the beautiful lithographs of the first half of the nineteenth century, and to pay careful attention to the modern movement in original mezzotint, aquatint, lithography, wood-engraving, and colour-engraving; for many choice original prints are to be found in these mediums, as we have pointed out, and since they are issued in limited editions, values will certainly rise.

So, in our effort to guide the collector as to the prices he should give for his treasures, it must be understood that the amounts named are subject to the fluctuations of the print-market, the vagaries of fashion, and the caprices of the saleroom.

While there is a risk that the high prices obtained for some prints at the present day may stagger the beginner, let us remember that the few very rich connoisseurs, and institutions with a wealthy backing, that give unlimited commissions for the purchase of the greatest rarities, acquire only a small percentage of the total number of prints which change ownership; and we can assure the amateur that it is undoubtedly true that many genuine old

prints in fine condition are still to be found by seeking, at prices to suit a moderate purse, although each year they certainly grow scarcer, and more difficult to find. If the collector's desire is to secure states and impressions that are practically unique, then, of course, there may be no limit to the amount he will be called upon to pay, as it will simply be a battle of purses; but if his aim is to acquire objects of beauty for their own sake, then his purchases need not lead him into very great expense, for a second, or even a third, state may occasionally represent the plate richer in quality than a first (and sometimes the difference in actual work between two states is very slight, if any at all), especially if only a few impressions of the first were printed off. For it must be remembered that it is only after trial impressions have been printed that the plate gets into thorough working order. Also, there can really be no appreciable difference between the earliest impression in the so-called 'Print State' and the last of the 'Proofs,' although the difference in price may be considerable. The intention to seek exclusively for first states, rejecting any other, would be absurd. Still a fairly large number of even Rembrandt 'first states,' not, of course, of the more important subjects, may be obtained at not out-of-the-way prices. We know one amateur who, fortified by his knowledge of prints, visits second-hand book shops, old furniture shops, and the like, and, by looking through the portfolios of prints frequently to be found in such places, has secured a number of genuine Callot and Della Bella etchings at twopence apiece, and genuine Rembrandts, the little things, of course, at sixpence. Some of

the prints, naturally, are poor in quality and late in state; but others are quite good, and altogether the result is surprising. This is real collecting, which affords more enjoyment in the pursuit than the mere giving of a commission to a dealer to attend a sale; and the amateur we have in mind has already acquired a number of desirable specimens, while, at least up to ten years ago, his greatest outlay on a single print had been but four-and-sixpence. We know also a gifted collector, possessing a thorough expert knowledge, who, some twelve or fifteen years back, brought together the nucleus of a fine collection of mezzotints at quite moderate prices. Though there are not to be found among his prints the portraits of ladies after the Reynolds and Romney school, which are fetching such enormous (perhaps extravagant) prices, still there are portraits and subject-pieces that display the best talents of the chief masters of mezzotint, and the quality of the impressions in many cases is choice. The prices paid seldom exceeded three pounds apiece, and frequently they were less, but, nowadays, it is rarely possible to buy really choice impressions of attractive mezzotints so cheaply, though bargains may still occasionally be chanced upon.

In arriving at the prices of early line-engravings and etchings, we have been influenced by the market of the last few years, in England and on the Continent; though for the etchings of the schools of the seventeenth century we have frequently referred to the sale, in June 1891, of the important cabinet formed by Sir Seymour Haden, who, aided by his practical knowledge as an etcher, collected the best prints in early states

and of exceptionally fine quality. And for engravings and etchings by the old masters generally, we have referred to the sale in May 1892 of the still more famous collection formed by the late Richard Fisher, whose published works on the art of the early engravers have an European reputation, and whose cabinet contained some very choice specimens. The Fisher average of prices, regarded then as very high, has, however, been exceeded at several Continental sales during recent years, notably at the dispersal of Dr. August Straeter's collection at Stuttgart in May 1898, and of the Cornill d'Orville collection at the same place in May 1900; the Alfred Hubert sale in Paris in 1909; that of Adelbert von Lanna in Stuttgart in the same year, and of H. S. Theobald's wonderful collection in 1910, also at Stuttgart, supplementing his sales at Christie's.

Beginning with the early ITALIAN SCHOOL of line engraving, let us say that, as the specimens known are limited in number, and, as a large proportion of them are preserved in public museums in England and on the Continent, there is always a severe competition for possession on the rare occasions when genuine examples come up for sale. It is the rule with these early engravings by the Great Masters that the prices are governed primarily by the rarity of the specimens offered. At an important sale at Stuttgart, in May 1899, the prices ran high, and £450 was paid for a Maso Finiguerra print of the *Crucifixion*. At the Angiolini sale at Stuttgart, in May 1895, very high prices were attained, an *Almanach* by an anonymous fifteenth-century engraver realizing £240, and *David slaying Goliath* (Passavant 94),

probably by Baccio Baldini, fetching £480. On another occasion *The Assumption of the Virgin*, on two sheets, attributed to Sandro Botticelli (Passavant 100), but certainly his design, though hardly his own engraving, sold for £860. Coming some years later in the history of engraving, we have, by Domenico Campagnola, a *Musical Party*, £60; a *Landscape with a Village*, £145; and a *Dance of Twelve Cupids*, £50; by Giulio Campagnola, *John the Baptist*, £32; and *Ganymede*, £52 10*s*.; by Andrea Mantegna, *The Flagellation*, £255; *The Entombment*, £41; and *The Fight of Sea Gods*, £145. A sheet of *Playing Cards* by the 'Master of the Banderole' has brought £100. At the Theobald sale in Stuttgart, 1910, a first state of Benedetto Montagna's *Orpheus charming the Animals* made £388 10*s*., and an anonymous Italian print of the end of the fifteenth century fetched £556 10*s*. The prices a collector will be asked for early Italian engravings may exceed, or be less than, those named, for so much depends upon rarity and quality; on the other hand, some of the very best and most artistic Italian *nielli* can be bought for sums ranging from £40 to £150.

But, as the prints of this group chiefly occupy the attention of the expert, and are to a large extent of antiquarian interest, and since they do not as a rule come within the scope of the average collector, we will pass to the work of the better-known Italian engraver, Marcantonio Raimondi.

For his best plates prices used to rule comparatively high; for instance, the *Adam and Eve* (B. 1), early state, brought £180; a *Massacre of the Innocents* (B. 20), early state, £190; and a *Madonna seated on the Clouds, with the Infant*

PORTRAIT OF PIETRO ARETINO

(*From the Line Engraving by Marcantonio Raimondi*)

Saviour in her Arms (B. 52), £185. Richard Fisher's collection of Marcantonio was a very full one; and the 122 lots brought in the sum of £1351 16*s.* 6*d.*, the prices ranging from 5*s.* for *The Three Holy Women* (B. 33), to £170 for *Lucretia*, first state (B. 192). Other high prices were *St. Paul preaching at Athens* (B. 44), £46; *The Virgin suckling the Child* (B. 61), £100; *The Virgin under a Palm Tree* (B. 62), £80; *The Holy Family, with a Cradle* (B. 63), £44; and *The Climbers*—three figures from Michelangelo's cartoon of *The Battle of Pisa*—(B. 487), £51. Sir Seymour Haden had only an impression of *The Massacre of the Innocents* (B. 20), and it went for £20. The Brentano Birckenstock cabinet contained an unusually complete and choice collection of Marcantonio, and at its dispersal in 1870 extraordinarily high prices were realized. This was chiefly due to the fact that the Berlin Museum, Baron Edmond de Rothschild, M. Dutuit, and two noted English collectors, gave practically unlimited commissions in their anxiety to secure fine impressions. Among the chief items were *St. Cecilia* (B. 116), £125; *Bacchanal* (B. 248), £560; *The Climbers* (B. 487), £340; and *The Three Singers* (B. 468), £320. Such prices will probably never be approached again. The record price for a Marcantonio print was reached at the Hugh Howard sale as far back as December 1873, when the portrait of *Pietro Aretino* (B. 513), the Italian poet, brought the large sum of £780. It was one of only two impressions known in the first state, before the addition of some strokes to the cap, and before four extra lines of inscription were added. At the

Brentano Birckenstock sale a second state was sold for £440.

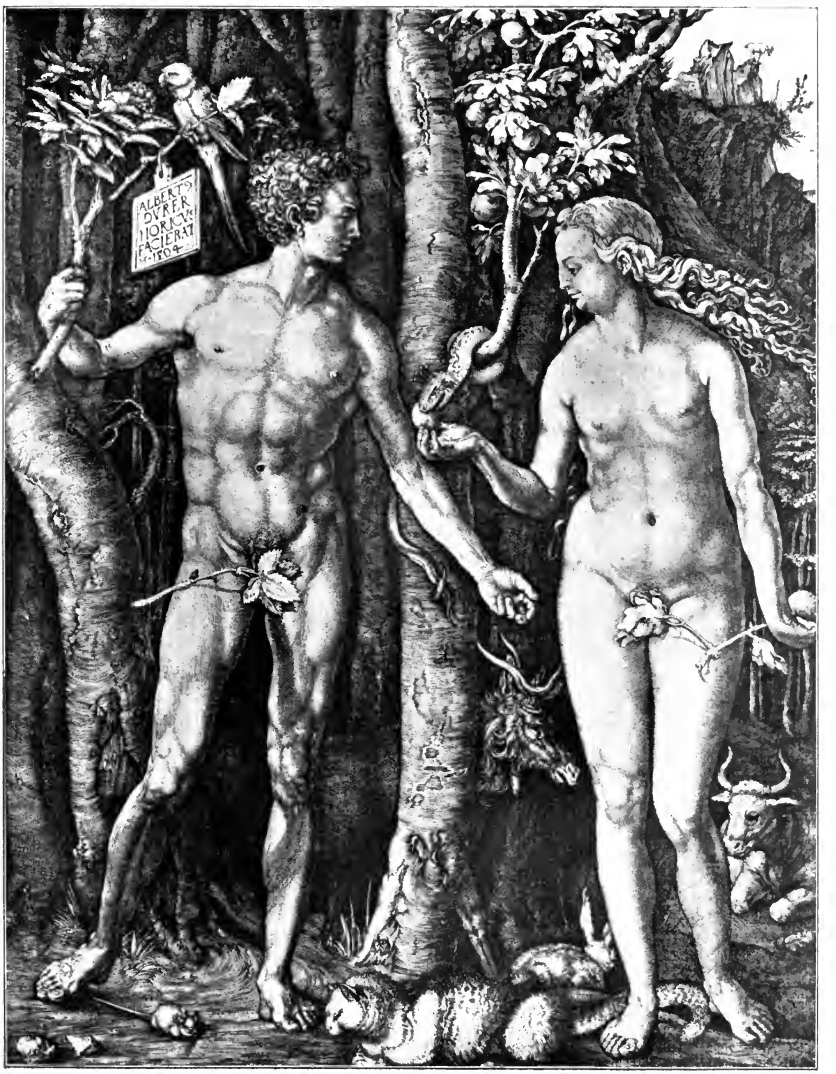
At the present day the prices of Marcantonio show, on the whole, a marked tendency to decline, and desirable specimens may be procured at more reasonable figures than formerly; but he is an artist greatly esteemed, and choice early states of a certain few plates must still be paid for. An important reason for the decline of his prints in the estimation of the collecting public is to be found in the fact that Marcantonio's work is almost all interpretative, as we have already noticed, and the tendency of the present age is strongly in favour of originality. In April 1898 about 220 prints sold for £107 18*s.*, the highest amount for a single print being £10 10*s.*, for *St. Cecilia* after Raphael (B. 116). A few days later the prices were: *Adam and Eve* (B. 1), £15 15*s.*; *Madonna lamenting over the Dead Body of Christ* (B. 34), £21; *St. Paul preaching at Athens* (B. 44), £18; *Virgin under the Palm Tree* (B. 62), £20 10*s.*; *The Five Saints* (B. 113), £23; and *Lucretia* (B. 192), £21. The Hubert sale in Paris in 1909 showed a reviving tendency for certain special prints, the prices being, *Adam and Eve* (B. 1), £55; *Lucretia* (B. 192), £230; *Judgment of Paris* (B. 245), £123; *Parnassus* (B. 247), £88; *The Climbers* (B. 487), £176.

Among later Italian artists we will name only Stefano della Bella and Raphael Morghen, but we may say in passing that much work by the Italian engravers of the period of the Carraccis, and by the still more modern men, is to be obtained at a reasonable cost. Prints by the Carraccis themselves are very cheap. The market value of prints

by the hand of Della Bella is, at present, low, and sets of his landscape and shipping subjects change hands at a few shillings apiece, while fine specimens are knocked down in the salerooms for less than a sovereign. Among those above this latter figure, a fine first state of *St. Prospero descending from Heaven* has sold for £2 12*s.* 6*d.*; and an undescribed state of an altar-piece, for £2 15*s.* Coming down to Raphael Morghen, who produced a great quantity of work towards the end of the eighteenth century, and at the beginning of the nineteenth, we note that the prices of his prints vary considerably. A brilliant 'remarque' impression of his best-known engraving, *The Last Supper*, after Da Vinci, with white plate on table, realized £325 at the Schloesser sale in 1880, and £346 10*s.* at the S. Mendel sale. At the present time a second state with one line of inscription and before 'Amen dico vobis' may cost about £70, an impression with the line commencing with these words, £15, and the latest lettered state may be had for a five-pound note or less. A fine impression of *The Aurora*, after Guido Reni, maintains a price at from £70 to £100; and £70 has been paid for a before-letters state of *The Transfiguration*, after Raphael, though it would not fetch so much at the present day. But impressions with letters of most of his plates are to be obtained at prices ranging from ten shillings to seven or eight pounds. We may here mention F. W. Müller's *Madonna di San Sisto*, after Raphael, a brilliant impression of which has sold for as much as £110, though a proof before letters, and before the aureoles, fetched, in the Theobald sale, only £52 10*s.* These three engravings: *The Last Supper*, *The*

Aurora, and *The Madonna di San Sisto*, are striking exceptions to the general rule of depression in the value of modern line-engravings.

DÜRER, SCHONGAUER, LUCAS VAN LEYDEN, ISRAHEL VAN MECKENEM, etc.—The engravings by Albrecht Dürer have never lost their charm for collectors, and to-day impressions in the finest condition always sell for large sums. The prices of Dürer and Rembrandt prints have never declined, though sometimes they have come to a standstill. At the Fisher sale seventy-seven prints by Dürer were offered, and they realized no less than £1364 2*s.* 6*d.* Two prints went for eight shillings apiece, but among the highest were *The Arms with the Cock*, early impression, £20; *The Arms with the Skull*, £42 (the same impression was sold for £250 in 1911, in which year the finest known impression of this plate was sold for £550); *The Great Fortune*, £23; *The Knight and Lady walking*, £29; *The Melancholia*, £39; *St. Hubert*, £48 (it has since fetched £150); *The Nativity*, £49, though at another sale it has fetched £76; *The Knight and Death* £100 (this same impression changing hands again in 1911 at over £500); and the *Adam and Eve* was sold for £410. At the Seymour Haden sale, the *Adam and Eve* realized £100; *The Melancholia*, £48; *The Great Fortune*, £21; *The Knight and Death*, £71; and *The Arms with the Skull*, £51. At the Cornill d'Orville sale, already alluded to, the Dürers were extraordinarily complete and choice, though some impressions were clipped; and the series realized about £7,000. At this sale *The Arms with the Cock* reached £160, and the dry-point *St. Jerome* (B. 59) realized the then record price



ADAM AND EVE

(*From the Line Engraving by Albrecht Dürer*, 1504)

of £630, but, only eleven years later, the very same impression changed hands again at £1,800. At the Straeter sale *The Arms with the Skull* (very choice impression) fetched £120, and *The Nativity* was secured by Messrs. Colnaghi at £130. This was subsequently acquired by Mr. Theobald, and at his sale in 1910 it realized £746; but a very fine impression of this plate could be bought for £200, if patiently waited for. There was keen bidding at Stuttgart for the Theobald collection. *The Virgin and Child with a Monkey*, was actually forced up to £882 by a duel of purses between a Berlin collector and a Viennese, although an ordinary fine impression ought to be purchasable at £200. In the Huth sale at Sotheby's, July 1911, a somewhat damaged impression of this print fetched £60. The Dürer copperplate prints were nearly complete in number in the Huth collection, and the following prices for them are noteworthy: *Adam and Eve*, on paper with the bull's head watermark, £370; *The Nativity*, £130; *The Virgin with the long hair*, £110; *The Prodigal Son*, £40; *The Virgin with a Pear*, £61; *The Virgin crowned with Stars*, £52; *The Passion of Christ*, sixteen prints, £75; *The Virgin with the Infant in swaddling clothes*, £70; *St. Hubert*, on paper with the high crown watermark, £132; *St. Jerome in his Cell*, £58; *Melancholia*, £240; *The Great Fortune*, £40; *The Little War Horse*, £43; *St. George on Horseback*, £52; *The Knight and Death*, £270; *The Coat of Arms with the Cock*, £48; *The Coat of Arms with the Skull*, £110; *Melancthon*, £70. At the same time it must be remembered that there were 34 prints which did not average above £7 apiece.

Martin Schongauer is, averagely, one of the highest-priced masters for really fine impressions, and it is doubtful whether a collector would be able to bring together impressions of even half the number of plates he engraved, while some of them could not be found at all. Most of his prints have gone up in value since 1875, and at that date, at the Frederic Kalle sale, *The Death of the Virgin* realized £420; *The Nativity*, £180; *The Adoration of the Magi* (B. 6), £200; and *The Crowning of the Virgin*, about £150. Separate impressions of the *Small Passion* fetch from £20 to £25 each. Among other prices that have been paid for his prints are: *St. Anthony, the Hermit, standing*, £114 5*s.*; *St. Anthony tormented by Demons*, £45; *The Crucifixion*, £90; *Christ appearing to Mary Magdalen in the Garden*, £38; and *The Virgin on a Throne, by the side of God the Father*, £41. In the Huth sale an early impression of *Christ Bearing His Cross*, not in very good condition, fetched £19.

Again, fine impressions of Lucas van Leyden's engravings always sell well, and, though commonplace specimens may be had cheaply, the best have a firm hold on the market. The most expensive have been: *Abraham dismissing Hagar* (large plate) (B. 17), £720; *L'Espiègle* (B. 159), a private sale mentioned by Dutuit, £200; and *Lot and his Daughters*, £161; while £94 has been the price of *The Repose in Egypt*; £85 of *The Magdalen giving herself up to the Pleasures of the World* (B. 122); £56 of *The Adoration of the Magi*; £69 of *The Virgin and Child in a Landscape*; and £80 (Liphart sale in 1876) of *David playing the Harp* (B. 27). In the Fisher sale half

the lots went for less than two pounds a lot. More recently the following have been realized, *The Holy Family* (B. 85), £240; *Monk Sergius murdered by Mahomet* (B. 126), £252; *The Emperor Maximilian* (B. 172), with one corner restored, £336.

The highest price ever paid for an Israhel van Meckenem was £730; and it was the price at the Angiolini sale in May 1895 of *The Great Bishop's Staff* (B. appendix, 139), on two sheets. Other prices at this sale were *Guitar Player* (B. 178), £65; *Organ Player* (B. 175), £72; and *The Stoning of St. Stephen* (B. 94), £80. The *Apotheosis of the Virgin* realized £41 in the Fisher sale, the *Guitar Player and a Lady Singing*, £19 10*s*., and *The Virgin and Child and Four Angels*, £19. One of his decorative panels of ornamental foliage has been mentioned as selling for £71. Lately the attractive subjects, such as the *Guitar Player* and the *Organ Player* have risen considerably in value. The rare series of forty-seven prints known as *The Life and Passion of Christ*, in early states and fine impressions, realized £737 15*s*. in the Huth sale.

A few of the great early masters of engraving we have spoken of individually, for their importance required personal treatment; but to continue in the same way would be wearisome, so we must deal more with groups. And first will naturally come the LITTLE MASTERS, whose work has made such a special mark in the history of engraving. When selecting specimens for purchase, it must be remembered that, on account of the fine character of the work, the plates soon showed signs of wear in the printing, and the

collector will need to be on the alert to secure early impressions, if possible, before any retouching. Retouched impressions by these masters are frequently to be procured at reasonable prices, but good early ones average £2, £3, or even £5 each, while rarities fetch from £20 to £250. In December 1898 Mr. W. J. Loftie—the Little Master specialist—bought sixteen specimens at public auction for £5 7*s.* 6*d.*, and in the same sale ten H. S. Beham prints went for £4 10*s.* At the Fisher sale an Aldegrever print was sold for £7 10*s.*, an Altdorfer for £2 8*s.*, a Barthel Beham for £4, an H. S. Beham (the *Madonna with the Sleeping Child*), for £17 10*s.*, a J. Binck for £3, a Brosamer for 13*s.*, and a G. Pencz for £5. Altdorfer and Barthel Beham are the two most important of the Little Master group, but the amateur will not succeed in making a complete collection of prints by either artist. Some prices of Altdorfer at a Stuttgart sale in April 1894 were: *Pride*, £17 10*s.*; *Woman holding a Candelabrum*, £21; *Little Cupid*, £21; and *Faith*, £24. In the Adelbert Von Lanna sale, Stuttgart, 1909, Altdorfer's *Crucifixion* (B. 8), with the margin put on, fetched £76; *Head of a young man with long hair* (B. 62), £42; and his famous coloured woodcut (five colours), *Die Schöne Maria Von Regensburg*, reached £253. In the same sale Barthel Beham's etchings ranged from 11*s.* to £74 10*s.*, and those of Hans Sebald Beham from 6*s.* to £57. The Huth sale saw a first state of Barthel Beham's *Portrait of the Emperor Ferdinand*, before the address of J. ab. Heyden, fetch £10 10*s.*, while the *Emperor Charles V* went for £9, but this was not a first state, which is worth a

great deal more. Brosamer's *Christ on the Cross* has been sold for £96.

The market value of some of the early anonymous engravers may be adjudged from the following prices realized in the Huth sale, 1911; by the "Master E. S.," six of the twelve plates of the *Passion of Christ*, first states, numbered in Dr. Lehr's catalogue, No. 39, £305; No. 40, £50; No. 43, £145; No. 44, £38; No. 47, £340; No. 48, £170; by the "Playing Card Master," *St. Michael*, £52; by the "St. Erasmus Master," *The Life of Christ*, twenty-six plates, £144; by the "Master A. G.," *The Passion of Christ*, twelve plates, £42; by the "Master Cz.," *The Flight into Egypt*, £300.

Dutch Engravers.—It may be taken as a general rule that the work of the Dutch engravers of the seventeenth century may be procured on reasonable terms, and that good average prints can be purchased at from £1 to £5. Only in cases of rare states or brilliant impressions do the prices rise much above the latter figure. Among the prices recorded for these special prints are: by Crispin Van de Passe, *Queen Elizabeth*, after Oliver, fine early impression, Huth sale, £102; by Scheltius à Bolswert, *The Crucifixion*, after Van Dyck, rare early state, £22; by Hendrick Goltzius, *Portrait of Himself*, £55; by Jacobus Houbraken, *Portrait of John Dryden*, £5 12*s.* 6*d.*; *Thomas, Lord Fairfax*, proof before letters, £13 2*s.* 6*d.*; by Pieter de Jode, *Portrait of Henrietta Maria*, after Van Dyck, £9 9*s.*; by Cornelis Visscher, *The Rat-Catcher*, £10 10*s.*; *Gellius de Bouma*, first state, £110 5*s.* (Theobald); C. Van Dalen, *James II, when Duke of York*, £16 16*s.*; by Lucas

Vorsterman, a *Portrait of Philip Howard, Earl of Arundel*, £17 10*s.*; and by Jan Muller, *Albert, Archduke of Austria*, and *Isabella Clara Eugenia*, proofs before '*Cum Privileg*,' £54 12*s.*

LINE-ENGRAVING IN ENGLAND. — This is no longer a fashionable branch of print-collecting, and, since important examples of early line-engraving done in England, either by native craftsmen, or those from the Continent who settled here temporarily or permanently, are exceedingly scarce, especially fine impressions in early states, they hardly come within the range of the ordinary collector of fine prints. The extremely rare and important things appear very seldom in the market, and, when they do, the competition is keen. But, for the most part, these early line-engravings appeal chiefly to the collector of historical portraits, or the 'Grangeriser,' and likeness, rather than fineness of impression or priority of state, being his first aim, he may occasionally be able to buy examples of the early English engravers for very moderate sums. For instance, it would be impossible for him to procure one of William Rogers's three portraits of Queen Elizabeth, while his few other important prints are almost unattainable, but in the Theobald sale a dozen of Rogers's small heads sold for £3. Thomas Cockson's work is extremely scarce; his equestrian portrait of George Clifford, Earl of Cumberland, has sold for eleven guineas, but not lately. Elstracke's rarest and most important prints have, from time to time, reached more substantial prices, some, indeed, approaching three figures, while his group of *Mary, Queen of Scots, and Lord Darnley* once sold for £150. In the Theobald sale those

less rare examples which turned up were appraised much more modestly, the betrothal group of *Frederick, Count Palatine and Princess Elizabeth*, selling for only £8. But the equestrian portraits of this prince and princess, before the plates were altered to represent them crowned as King and Queen of Bohemia, sold for £100 at Sotheby's in 1906. One of the very rare impressions of the full-length portrait of *Mulled Sack*, otherwise John Cottington, the historic thief and highwayman, who picked Cromwell's pockets, went in the Huth sale for £11. Though anonymous, Sir Sidney Colvin attributes it to Elstracke, but dates make this questionable. Of course, Elstracke's frontispieces may occasionally be picked up very cheaply. The present writer bought one recently in the Works of Bishop Hall, 1620, for half-a-crown; but Elstracke was a poor designer, and even his frontispiece to Sir Walter Raleigh's *History of the World* is clumsy and spiritless. Yet these seventeenth century frontispieces are a characteristic branch of the line-engraver's work of the period, and worth collecting on that account, as well as because of their association with famous books. Some, however, have charm of their own, such, for instance, as that to Gerarde's *Herbal*, by John Payne: while a very pleasing one, presumably by the same hand, was found in a Greek Testament published in Cambridge in 1632, which we picked up, in its original binding, for a matter of ninepence. Among the eight examples of Payne's portraits in the Theobald collection, which sold for £1 15*s*., was the fine *Nicholas Leete*. Had the best and most important prints of this period been procurable, we may be certain that such a keen and enthusiastic

collector as Mr. Theobald would have secured them, but most of the engravers were represented at his sale. Francis Delaram, for instance, by twenty-four small prints, of which the most expensive was the first state of *Queen Mary*, which fetched £6 15*s.*, while the rest averaged about a guinea apiece. In 1899, however, his very rare equestrian portrait of *James I*, with a view of London in the background, together with its pendant, *Anne of Denmark*, riding past Windsor, engraved by Simon Van de Passe, changed hands at £91 the pair. Of Simon Van de Passe's forty-two prints in the Theobald sale, a first state of *William, Earl of Pembroke*, and *Mary Sydney, Countess of Pembroke*, sold for £3 10*s.*, and *Henry, Prince of Wales, tilting with a lance*, for £7 17*s.* 6*d.*; while William Van de Passe's curious print of *James I, seated on the throne, surrounded by his Family and Descendants*, an old impression before the engraver's name, fetched £7. Then, two by Martin Droeshout, the engraver of the famous First Folio portrait of Shakespeare, with two more by his brother John, went for £1 15*s.*; William Marshall's *Sir Thomas Fairfax*, on horseback, for £3; P. Lombart's *Oliver Cromwell on Horseback*, the portrait altered from that of Charles I, as described in Chapter I, for £22 1*s.*; David Loggan's *Duke of Monmouth*, for £15 10*s.*; *Archbishop Laud*, after Van Dyck, for £7 10*s.*; *Duke of Albemarle*, for £7; *Archibald, Earl of Argyll*, proof before letters and coat-of-arms, for £5 10*s.*, and the splendid *Sir Thomas Isham* for £6; Blooteling's *Prince Rupert*, after Lely, for £22 1*s.*; and *Earl of Shaftesbury*, same price; *Duke of Monmouth*, the same portrait as the

mezzotint, £11. Of the Faithornes in this sale, a first state of *Prince Rupert*, after Van Dyck, fetched £28 7*s.*; and a second state of the Dobson *Prince Rupert*, £9 9*s.*; *Charles II*, with six lines of verse, first state, £26 5*s.*; and *Catherine, Queen of Charles II*, £17 17*s.*; *Thomas Killigrew*, £6 15*s.*; *Lord Fairfax*, after Walker, second state, £7; *Endymion Porter*, £6; *Lord Littleton*, £8 10*s.* In the Huth sale, *Queen Catherine of Braganza*, in the quaint dress in which she arrived in England, made £20 10*s.*, and a fine impression of the second state of the very scarce oval *King Charles II*, £14.

In 1898 Faithorne's curious emblematical *Portrait of Cromwell*, between two pillars, cost £71, but prints by this fine engraver do not at the present moment command quite such high prices as they did. It is probable, however, that the finest of his prints will revive in market value.

With a few exceptions the line-engravings of the eighteenth century have greatly depreciated in market value. Hogarth prints, which not so long ago would fetch pounds, sell for only shillings now. Sir Robert Strange's distinguished prints after the old Italian masters, which in his day were so highly esteemed, are in the same case with Hogarth's. After Strange's death, in 1792, Lady Strange sold sets of his proofs, selected by himself, at eighty guineas a set. At the Lawson sale in 1907, a collection of fifty-six of his finest proofs, specially made by the engraver, and considered by him the most complete set of his works he had ever seen, including several early trial proofs, sold for only £30. But proofs of his portraits of Charles I, after Van Dyck, tell a different tale. In the same sale, splendid proofs

before any letters and before the graver marks were erased from the borders, with very large margins, fetched £101 for the *King Charles I standing by his Horse*, and £92 for the *King Charles I in his robes*. At the Theobald sale these realized respectively £84 (this one was not before the graver marks were erased) and £105, while *Henrietta Maria and her Children*, also in the pristine state, went for £10 10*s*. As for Woollett, proofs of his *Death of General Wolfe* and *Battle of La Hogue* may be bought for about £20, prints for £4, the *First Premium Landscape*, after George Smith, for £12 to £14; the four *Shooting Subjects*, after Stubbs, for £50 the set; and *The Spanish Pointer* about £5. The Wilson and Smith landscapes can generally be obtained for between £5 and £10. Print states are, of course, much cheaper. William Sharp's most important print, *Dr. John Hunter*, after Reynolds, is difficult to get in fine proof state, though every Harley Street specialist seems to think he ought to have this splendid engraving upon his walls in one state or another. A really good proof before letters could scarcely be bought for less than £16 or £17. The Theobald first state fetched £17 7*s*., and the *Head of Charles I in three positions*, after Van Dyck, open letter proof, £3 10*s*. Topographical and historical line engravings of this period sell cheaply.

When we come to the line engravings of the nineteenth century, it is practically only the prints after Turner that count. A few of these, in first states, sell for more than £10, but most for less, and, of course, those by the best of Turner's interpreters in line fetch the highest prices. At

the Buckley sale, 30th May 1910, a few of these things were sold, and their prices may show the tendency of the market. Proofs before any letters of *Nemi* and *Oberwesel*, by J. T. Willmore, certainly one of Turner's most satisfying engravers, £13 13*s.*; his *Mercury and Argus*, one of Turner's fifty proofs, £11 11*s.*, a first state of the same print fetching £7 17*s.* 6*d.*; R. Prior's *Heidelberg*, proof before letters, £13 13*s.*; E. Goodall's *Tivoli*, first state, £4 4*s.*, a proof of which has fetched £17 6*s.*; G. Hollis's *St. Mark's Square, Venice*, first published state, £5 15*s.* 6*d.*, which has been sold in proof for £14 14*s.*; Brandard's *Crossing the Brook*, first published state, £6 6*s.* Recently several lots of proofs were sold at Sotheby's for small prices; for instance, forty of *The Rivers of France* series, mostly proofs on India paper, £3 7*s.*; thirty-eight of the illustrations to Rogers's *Italy* and *Poems*, mostly proofs before letters, £2 12*s.*; while India proofs of the *Southern Coast* and *England and Wales* series realized relatively modest sums. Therefore, collectors may easily possess themselves of these exquisite little works of art at a small outlay.

Line engravings after Landseer have greatly depreciated in recent years, as his paintings have done. In the first edition of this book, eleven years ago, £85 was recorded as having been paid for *The Monarch of the Glen*, by Thomas Landseer. In the Buckley sale, 1910, an artist's proof, signed by the painter, fetched only £13 2*s.* 6*d.* (April 1912, £11 11*s.*). So *Hunters at Grass*, by C. G. Lewis, came down from £173 5*s.* to £10 10*s.*, for a first state before any letters; while proofs of *The Stag at Bay, Dignity and Impudence*, and

Braemar, all by Thomas Landseer, realized respectively £9 9*s*., £6 6*s*., and £5 15*s*. 6*d*. In July 1908 a first published state of *Dignity and Impudence* had fetched £13 13*s*.

FRENCH LINE-ENGRAVINGS.—The true connoisseur has always appreciated the fine prints of Robert Nanteuil and other famous French exponents of the line-engraver's art in the seventeenth and eighteenth centuries, but lately there has been a tendency of the print-market to appraise them more highly than heretofore, while the *Estampes Galantes* of the late eighteenth century have risen to fashionable prices. As to the sixteenth century examples of the art in France, we may quote the £300 realized in the Huth sale for Jean Duvet's *Illustrations to the Apocalypse*, the complete series of twenty-three prints, with large margins.

The record price for a Nanteuil, £154, has recently been given for his *Vicomte de Turenne*, the large head (Dumesnil 233), but we may take the prices realized at the Wilfrid Lawson sale, 1907, as a general guide, for it was at this sale that the London market began to show its appetite for the prints of this school. So there was £56 for the rare first state of *F. M. Le Tellier, Marquis de Louvois*; £42 for a second state of *Pompone de Bellièvre*, after Le Brun (D. 37); £18 10*s*. for a first state of *Simon Arnauld de Pomponne* (D. 24); £30 for the first state of *Charles de la Porte, Duc de la Meilleraye* (D. 118) (in April 1912 a fine second state fetched £15 15*s*.); £18 10*s*. for *Harlay de Chanvallon* (D. 108); £20 10*s*. for *Cardinal Mazarin* (D. 175), and prices ranging from £4 to £10 10*s*. for ten other prints in varying states of

the same person; £43 for *De Beaumont, Archevêque de Paris* (D. 214); £20 each for three of the portraits of *Louis XIV*, one being a first state (D. 155), another the fifth of eleven states (D. 162); £19 10*s.* for a sixth state of *J. B. Colbert*, the large head (D. 76), and £7 10*s.* for a second state of the smaller; £18 for the third of five states of Frédéric Maurice, Duc de Bouillon (D. 49). For the rest, some of Nanteuil's finest engraved portraits, such as the *Basile Fouquet* (D. 97), first state, the *Jean Dorieu* (D. 84), went for about £3 apiece. In the same sale Gérard Edelinck's *Philippe de Champagne* (D. 164), first state realized £53, *Duc de Bourgogne* (D. 159), £13; *Jacques, Prince de Galles* (D. 211), a very rare state, £22; *Charles Mouton* (D. 281) £10 15*s.*, and many other important prints from £2 to £11. Nicolas Edelinck's *Prince Charles Stuart*, after David, a very scarce print, made £14, while his *Madame de Sévigné* has sold for about the same amount. Antoine Masson's *Henri, Comte d'Harcourt*, at the Lawson sale fetched £68, for a first state, and £15 10*s.* for a second state, with the figure 4 in the margin, but a very fine second state may cost £20 or more. His *Guillaume de Brisacier* has sold for £100 in proof state, a very fine impression of the rare second state fetching £93 at Sotheby's in April 1912. A good print costs from £16 to £20.

As for the Drevets, Pierre's *Duc de Villars* has fetched as much as £40, before the title, the *Boileau*, *Hyacinthe Rigaud*, '*au porte crayon*,' and *Louis XV* all about £10, *Louis XIV* £12, and *Prince James Edward* £30. Then, Pierre Imbert's *Bishop Bossuet*, £30; *Cardinal Dubois*,

£40, first state, £1 1*s.* second, and the *Adrienne Le Couvreur*, as Cornelia, £40 first state.

For the highest auction appraisement of J. G. Wille we must refer again to the Wilfrid Lawson sale, but the fine examples, also "proofs before any letters and the arms," included in the Theobald sale brought the figures lower. For instance, *Les Musiciens Ambulants*, £48 (Lawson), £31 10*s.* (Theobald); *La Tricoteuse Hollandaise* £24 10*s.* (Lawson), £7 10*s.* (Theobald); while for the other three prints the differences were still greater. But among other Lawson prices were: *Charles, Prince de Galles*, £21; *Jean B. Massé*, £26; *Marquis de Marigny*, £51; *Comte de Saint Florentin*, "proof" and "print," £73; *Maurice, Comte de Saxe*, proof and print, £30; *L'Instruction Paternelle*, £72; *La Dévideuse*, £8 5*s.*; *La Cuisinière Hollandaise*, £25. Yet admirable examples of Wille can be bought much more cheaply.

Curiously enough, prints after Watteau, even the most attractive subjects, are comparatively inexpensive, with one or two exceptions. *L'Enseigne* fetched £60 in 1909, *La Mariée de Village*, £50 in 1907; *La Troupe Italienne* has reached £30, *L'Embarquement pour Cythère*, £20, and *Les Fêtes Vénitiennes*, £18; but, for the rest, £10 to £12 will buy the most important. The complete 'Œuvre' of Watteau, however, when it is purchasable, which is rarely, always commands a large sum.

Of the prints after Lancret, *Le Jeu de Colin-Maillard* has recently sold for £20, *Le Jeu des quatre coins* for £10, *Les quatre saisons* for £14 10*s.*, while *Le Repas Italien* may be bought for 18 guineas, and *L'Hiver* for, perhaps, a little

more. *Le Désir de Plaire*, after Pater, costs from £6 to £8. Prints after Chardin sell cheaply as a rule, though *La Maîtresse d'Ecole* fetched £50 in the Gerbeau sale, 1908, and other notable prices have been *Le Bénédicité*, £16; *La Mère Laborieuse*, £18; *La Gouvernante*, £14; *La Serinette*, £21; *Les Jours de Cartes*, £20 10*s*.

When we approach the prints of the later eighteenth century school, prices rise appreciably. The first, the Freudeberg, series of *Le Monument de Costume* sold for £160 in a sale at Amsterdam about six years ago, but it would fetch considerably more now. The separate prints in good early impressions may be bought for between 16 and 20 guineas, proofs being, of course, proportionately more expensive. The second and third series, by Moreau le jeune, with the A.P.D.R., fetched £391 in the Bouvrain sale, 1907. In the proof state they would, of course, be far more costly. For the separate 24 prints of the Moreau series, collectors may expect to pay, for proofs, say, £50 to £60; for impressions with the A.P.D.R. about 20 guineas, and for the ordinary "print state," £10.

Now, the Fragonard prints. For *Les Hasards Heureux de l'Escarpolette*, a collector must be prepared to pay, for a proof before letters, about £400, for a lettered proof from £350, and for a "print," say £100. A proof of *Le Serment d'Amour* costs £75; *La Coquette Fixée*, £60, print state, £25; while proofs of *La Bonne Mère*, and *L'Education fait tout*, are worth £75, and prints from £25 to £30. As to Greuze; the *Œuvres* consisting of 159 prints, published in 1768, realized, at the Lawson sale, £220. Separately, *La Cruche Cassée* and *La*

Laitière, cost each about £150 for proofs, and £35 for prints; *La Voluptueuse* may be valued at £45 and £20; *La Philosophie Endormie*, £35 and £18; *L'Oiseau Mort*, £24 and £10 to £12. After Boucher, *L'Amour Frivole* would cost, say, £85, proof, and £30, print; *Le Départ du Courrier*, and its companion, £100 the pair. The Augustin St. Aubin prints are highly priced. Proofs of *Le Concert* and *Le Bal Paré* have fetched £480 the pair, and are now worth £600. *Au moins soyez discret*, and its pendant, £250; and *Louise Baronne de . . .*, and its companion, £120; while *L'Amour à l'Espagnole* sells for £50 in proof state. Charles Eisen's *Le Jour* and *La Nuit* may be bought for about £12 each, but Freudeberg's *Le Petit Jour* costs about £180 for a proof and £45 for a print.

The prints after Lavreince are among the most costly of the *Estampes Galantes*. *Le Billet Doux* and *Qu'en dit l'Abbé?* command £200 each in proof state, and in print state they would cost £120 for the pair. At the Lawson sale, 1907, a proof of *Qu'en dit l'Abbe?*, before the dedication, fetched £105, but would now sell for nearly double. Proofs of *L'Heureux Moment* and *La Consolation de l'Absence* may be bought at £180 each; *La Soubrette Confidante* at £135, and *Le Directeur des Toilettes* at from £150 to £180; *Le Mercure de France* and *Le Restaurant*, £120 each; *Les Sabots* £75, and *Le Roman Dangereux* £150, and £35 apiece for prints. *L'Assemblée au Concert*, and *L'Assemblée au Salon* are a very valuable pair; proofs before the dedication realized £132 in the Barrot sale, 1907, but are now worth double. *Le Coucher des Ouvrières en Modes*, and the two

other prints of the set by Dequevauviller cost about £25 each. The most expensive of the Baudouin prints is, of course, *Le Coucher de la Mariée*, for a fine proof of which a collector must pay about £225, and for a print about £50. *Le Carquois Épuisé* must be valued at £180, proof, and £45, print; *La Toilette* and *Le Lever* at £100 and £30 apiece, *L'Enlèvement Nocturne* £140 and £25; *La Soirée des Tuilleries* £75 proof, £20 print, and *Le Jardinier Galant* £140 and £40; *Le Danger de tête-à-tête*, £120 and £35; *Les Cerises* £90, and *Marton* £75, *L'Epouse Indiscrète*, £45 and £25 each; *Marchez tout doux*, £90 and £25, and *Le Modèle Honnête*, £33 and £10. Of course, we know that, at the time of writing, good impressions of many of these prints are to be picked up at prices lower than we have named, but, with a continuously rising market, the prices given here for fine impressions in perfect condition will, we think, prove reliable for guidance. During the last four or five years the rise has been quite astonishing.

The Dutch Etchings of the Seventeenth Century, if we except those by Rembrandt, Van Dyck (in the first states), Ostade, and Ruysdael, do not possess a very high money value at the present day. Occasionally high prices are obtained for fine impressions of etchings in early states by Potter and Berchem, but those by Karel du Jardin, Everdingen, and the other artists of the school, do not make great demands upon the collector's purse, except for pieces of great rarity. As a rule, these Dutch seventeenth century etchings of lesser rank can be bought for sums ranging between 25*s.* and 5 guineas. For the first state

Vandyck etchings in the Theobald sale the following prices were realized: Van Dyck's own portrait —a cut impression, £320; *Franz Snyders*, £256; Lucas Vosterman (cut), £197; and *Justus Sustermans*, £152; these four having fetched, in the Seymour Haden sale, twenty years ago, £60, £44, £50, and £30 respectively. Then, there were the Peter Brueghel, £107 10*s.*; and Paul de Vos, £199 10*s.*; and a second state of Phillipe Le Roy, £236 10*s.* In the Fisher sale twelve of the Ostades sold for £18 and upwards. In the Straeter sale, 1898, *A Woman Spinning*, first state, fetched £38 10*s.* (second state, Theobald, £10), *A Peasant Paying his Score*, third state, £112, and *The Dance in a Tavern*, fourth state, £21. At the Straeter sale, two etchings by Nicolaes Berchem, in second state, fetched £46 and £70, and Potter's *Head of a Cow* (B. 16), realized £38, though, generally, the prices of Paul Potter's etchings range from five to ten guineas. Ruysdael prices at different sales have been £16, £33, £38, and £86.

When we come to Rembrandt, how difficult is the task of estimating values! The earliest states of Rembrandt's etchings represent the best condition of the plates, and therefore fetch the highest prices. We will begin by giving illustrations of three etchings which held the record prices up to a few years ago, though the prices offer little guide to the collector. These three etchings were included in the famous Holford collection that was dispersed in July 1893, and together they realized the sensational figure of £5,700! The amount given for the portrait of *Rembrandt with the Sabre* was £2,000, the highest sum that, up to

REMBRANDT WITH THE SABRE

(*From the Etching by Rembrandt*, 1634)

then, had ever been paid for a print. Only four impressions are known of this etching in the first state, and after they were printed the metal plate was cut down to an irregular oval, in which condition impressions are not so rare. As three of these first state impressions are preserved in national collections, this fourth, from the Holford cabinet, was the only one that could possibly have been sold. Hence, to a large extent, the reason for the exceptionally high price. The amount paid for the beautiful *Portrait of Ephraim Bonus* fell only £50 short of that given for the *Rembrandt with the Sabre.* In this first state it will be noticed that the Jewish physician is wearing a black ring on his finger; and only three impressions are known with the black ring, all the remaining (and later) prints having a white one. Of these three impressions in the first state one is permanently preserved at Amsterdam, while the second is in the British Museum; the Holford impression, therefore, as in the case of the *Rembrandt with the Sabre,* was the only one that could possibly ever come into the market. The bidding was extremely keen, and eventually Baron Edmond de Rothschild of Paris secured the prize for £1,950. At the same sale an impression in the second state—that is, with the white ring—went for only £135. The third Rembrandt etching—*Christ healing the Sick*—familiarly known as the '*Hundred Guilder Print*'—is probably the most popular of all, and it realized the third highest price ever paid, up to that date, for a print, £1,750. It was one of eight known first state impressions (the difference between the first and second states is chiefly the addition of some lines to the shoulders of the ass

on the right), and as several of them are safely housed in museums in London, Paris, Amsterdam, and Vienna, the same reason prevailed for keen competition.

The record-breaking prices of the Holford sale, however, have since been beaten by those of the Hubert and Theobald sales of 1909 and 1910. In the Hubert, a second state of *Burgomaster Six* reached the enormous price of £3,124 (only two first state impressions are known to exist), a first state of the *Landscape with the Ruined Tower*, £2,028, and a second state of the '*Hundred Guilder*,' £2,706, the same state of the same print fetching, in the Theobald sale, £1,680, the great difference of over a thousand pounds being due to the fact that the impression was not so fine. But the Theobald Rembrandts were of extraordinary quality, and they realized remarkable prices. A second state of *Rembrandt Drawing* (B. 22) one of two impressions known, £1,782 10*s*.; *St. Jerome, in Dürer's manner* (B. 104), first state, £1,155; *Old Haaring*, chiefly dry-point, £2,310; *Jan Lutma*, first state, on Japanese paper, £1,470; *Ephraim Bonus*, second state, £566; *Burgomaster Six*, third state, £693; *The Great Jewish Bride* (B. 340), first state, £1,835 10*s*.; and *The Three Trees*, £640, this beating by £20 the superb impression sold in the Wilfrid Lawson sale, March 1907. In that sale a first state of *The Three Crosses* fetched £220, while a very fine third state was sold for £95, and *Jan Cornelis Sylvius*, a good impression, for £48, although this print has fetched ten times as much.

But genuine Rembrandt etchings of the less important subjects are at times to be bought at

PORTRAIT OF EPHRAIM BONUS

(*From the Etching by Rembrandt*, 1647)

quite reasonable prices—say, under ten pounds—by the collector who has an intimate knowledge of his subject. The prints least dear seem to be generally the beggars, studies of figures, and with a few important exceptions, the Bible subjects. The landscapes and portraits are the most sought after and consequently the most expensive. Rembrandt prices, especially for fine impressions, are always on the increase, but several of the landscapes can generally be bought for sums ranging between £50 and £200 to £250. The *View of Omval*, for instance, about £180 to £200; *Landscape with the Obelisk*, £70 to £100; *Landscape with Cottage and large Tree*, £125 to £150; *View of Amsterdam*, £120; *Rembrandt's Mill*, £210; *Landscape with Canal and Boat*, £90 to £100; *Six's Bridge*, £200; *Cottage with white palings*, £60 to £90; *Landscape with Farm buildings and a man sketching*, about £40 to £50; while good impressions even of the *Ruined Tower*, and the *Hay barn* may be procurable at about £340 and £300 respectively. It is exceedingly interesting to compare present day prices with those which ruled at the end of the eighteenth century. A priced catalogue of the Earl of Bute's sale, 31st March to 19th April 1794, is before us, and it makes one's mouth water to read: "Five fine portraits of Rembrandt, viz., *Bird of Prey*, *Sabre*, etc.," 18*s.*; "*The large Coppenol*, very fine, with a specimen of his writing at the bottom," £3 13*s.* 6*d.* (it has fetched £1,359); "Three, fine, of *Old* and *Young Haaring*, the latter with a variation," £5 18*s.*; "Three of *Clement de Jonghe*, fine, with variations," 17*s.*; "Two, fine, of *Ephraim Bonus* and *Sylvius*," £1 5*s.*; "The *Burgomaster*

Six, fine, and a copy," £7 7*s.*; "Four, fine, of the *Large* and *Small Jew Bride*, one of the former a curious unfinished proof," £2 15*s.*; "*The Three Trees*, remarkably fine," £6 10*s.* (possibly the very impression which the Sir Wilfrid Lawson who died in 1806 added to his collection—sold in 1907 for £620). Then, there were the landscapes, including the most famous, selling at from 6*s.* to a guinea apiece, and the "Hundred Guilders on India paper, as fine as possible," for £19 19*s.* No wonder there were some remarkable collections made in those days.

Some other Early Etchers.—Hollar's etchings are not very expensive, but some of them are most desirable, and certainly essential to a collection, of course in early states. A first state of *The Royal Exchange*, 1644, before the portrait of Gresham, can be bought for £20 to £25, a second state, with the portrait, for 12 guineas; *London from the top of Arundel House*, for £11 11*s.*; *Antwerp Cathedral*, first state, for £12 12*s.*; the *Muffs* for 6 to 10 guineas; *The Seasons*, first states of the three-quarter-length figures, for 22 guineas the set, and the full-length series for 35 to 40 guineas; *The Winter Habit of an English Gentlewoman* for £10 10*s.*; *Strasburg Cathedral*, with the clock, for £6 6*s.*; and many of the most interesting London views at from 1½ to 3 guineas. In the Theobald sale *James II., when Duke of York*, fetched £14 14*s.*; *The Chalice*, £8; and *Philip, Earl of Pembroke*, £6. In the Huth sale the *English Ladies' Costumes* set of 26 plates (*Ornatus Muliebris Anglicanus*) sold for £13, and the *European Women's Costumes*, 94 plates, for £16 10*s.*

Claude's etchings are to be had at varying

prices, but they show an upward tendency. *Le Bouvier* realized, at the Fisher sale, £15, and at the dispersal of Seymour Haden's collection, £42; but the Theobald sale at Stuttgart showed an enormous advance; *Le Bouvier*, in the second state, going for £175; and *Peasants Dancing*, for £136 10*s*. It had fetched £10 in the Fisher sale. Canaletto's etchings are now commanding high prices. A complete set of the thirty-one plates, exceptionally brilliant and in first states, fetched, in the Theobald sale, £231. Separately, they would cost from £4 to £7 apiece.

Piranesi's *Views of Rome*, 65 plates, realized £17 10*s*. in the Lawson sale, 1907. Goya's etchings, in the early editions, are constantly increasing in value, sets of the *Caprichos* having fetched between £80 and £100.

Modern Etchings.—There has been a very considerable rise in the market values of works by the modern masters of etching. Early impressions from the finest and rarest plates of Whistler, Méryon, and Seymour Haden run into very high figures, while, among living etchers, D. Y. Cameron's and Muirhead Bone's best things also command high premiums when they come to auction.

Corot and J. F. Millet were both well represented in the Theobald Collection, the most valuable of the Corots being *Paysage d'Italie*, first state, £24, and *Environs de Rome*, £23 10*s*. Some of the Millets were more highly priced. *Les Bêcheurs*, first state with dedication, £60, and fourth state, £22; *Les Glaneuses*, first state, £42; *Le Départ pour le Travail*, first state, £55; *La Cardeuse*, £40; *La Grande Bergère*, £38; *La*

Baratteuse, first state, £26, and *Le Paysan rentrant au Fumier*, first state, £25, and third state, £8 10*s*.

The remarkable prices realized when the superb collection of Méryon, made by Mr. Theobald, was sold at Christie's on 13th April 1910, may be said to have established the Méryon standard in the market. We have already mentioned the £640 paid for the first state of *L'Abside de Notre Dame*, with the dedication to Monsieur Niel, which Mr. R. Gutekunst had sold to Mr. Theobald in 1898 for £180, and we have stated that collectors can scarcely expect to buy a second state on thin Dutch paper for less than £350, though they may get one on Whatman paper for much less, but even then it will be a substantial sum. This matter of paper is particularly important in buying Méryon etchings, and it considerably influences the values. For instance, three first states of *Tourelle Rue de la Tixanderie* were in the Theobald sale, and the prices were as follows: On green paper, £210; on India paper, £42; and on Whatman paper, £10. This last figure, however, was an auction fluke, the real value being between £40 and £50. All the most valuable first state impressions were on the green paper. Thus *St. Etienne du Mont*, £125, cost nearly double a trial proof before the C. M., £65 (ordinary first state, £50), although a trial proof of *Le Stryge*, before the C. M., on green paper, sold for £280, while a first state on green paper fetched £195, and a second state on ordinary paper only £20; yet a first state of *Le Pont Neuf* sold for £115, and a trial proof before the verses for £95, and both were on green paper. This order of values was reversed again in the case of

L'Arche du Pont Notre Dame, a trial proof before all letters fetching £112, and a first state, also on green paper, only £31. Other remarkable prices at this sale were *La Morgue*, first state, £320, second, £65; *Le Pont au Change*, very early first state, with uncleaned margin, £200, first state with margin cleaned, £60; *La Pompe Notre Dame*, first state on green paper, £130, and on Whatman, £34; *La Galerie Notre Dame*, £82 (on green paper this would cost about £135); *La Rue des Mauvais Garçons*, £200, second state, £36; *Le Petit Pont*, £145, second state, £50, and third, £6; *Le Tour de l'Horloge*, trial proof with C. M., but before the marginal line, £62, first state, £34.

Whistler's etchings have risen enormously in market value since the death of the master in 1903, but of course prices are regulated by questions of state, quality of impression, paper, and whether Whistler himself printed the plate or not. Impressions from some of the early plates, taken since Whistler's death, retaining even Delâtre's imprint on those of the "French set," are generally quite good, and can be bought very cheaply—a dozen of these were sold recently at Sotheby's for about a couple of pounds apiece—but such impressions may not satisfy the fastidious collector who wishes to represent the master only by proofs which he had personally printed or approved. As an indication of the values of the most desired plates in fine early impressions we may quote some of the prices realized in New York in 1905 at the dispersal of the important collection of the late Walter S. Carter, of Brooklyn, supplementing these with a few records from a

notable sale at Christie's in February 1911. Most of these impressions were on old Dutch paper, and all were printed by Whistler. The second state of *The Kitchen* from the 'French Set,' which is so much richer than the first state, £72; *Fanny Leyland*, £102; *Battersea Bridge*, first state, and *The Large Pool*, early proof, £58 each; *Putney Bridge*, £54; from the 'Venice Set,' *The Little Venice*, on Japanese paper, £60; *Nocturne*, on old Dutch paper before the margins were trimmed, £145; *The Little Lagoon*, £56 (it costs about £85 now, as does *The Riva*, No. 1); *The Palaces*, £78 (£92 8*s*., Christie's, Feb. 1911—and £200 later), *The Doorway*, £74 (£147 Christie's, 1911); *The Traghetto*, £56 (£120 15*s*. Christie's, 1911); *Two Doorways*, £120; *The Beggars*, £110. From the 'Twenty-six Etchings,' *San Biagio*, £59 (£73 10*s*. Christie's, 1911); *San Giorgio*, £75 (£125 present price); *The Balcony*, £72 (costs £150 now); *The Garden*, £62 (£152 5*s*., Christie's, 1911); *Furnace Nocturne*, £56 (later £73 10*s*.); *The Dyer*, exceedingly rare, £104; *Mairie—Loches*, £68; *Steps—Amsterdam*, £134; *Balcony—Amsterdam*, the fifth impression, £175; *Pierrot*, the third impression, £80; *Nocturne: Dance House*, proof No. 4, £115 (£120 15*s*., Christie's, 1911); *Bridge—Amsterdam*, No. 11 proof, £125; *Zaandam*, first state, 'third proof pulled,' £140; *Chancellerie—Loches*, £84; *The Embroidered Curtain*, £155; *The Mill*, first state, £75. Of course many of Whistler's etchings are to be bought at prices lower than these; individual impressions of 'the Thames Set' may be had at from 16 to 20 guineas apiece.

For early impressions of Seymour Haden's best

and rarest plates high prices are paid, such, for instance, as *A River in Ireland*, first state, of which twelve impressions only were printed. This fetched £105 in the Day sale, 1909, and £94 10*s.* in the Theobald, but now it is valued at £150 to £200. Other costly rarities are *Sunset in Ireland*, £70 to £75; *Shere Mill Pond*, £75 to £80—a first state of the large plate, signed, brought £110 in the Carter sale just quoted—when *Breaking up of the Agamemnon*, with '1st unpublished state, Trial A,' in Haden's writing, made £80. An unsigned first state of this popular plate can be had for £31 10*s.*, and a second state for 10 guineas. In the Carter sale also there were *A By-road in Tipperary*, second state, £75; *Combe Bottom*, signed proof, £38 (an unsigned third state costs £6 6*s.*); *Whistler's House, Old Chelsea*, signed first state, £24; *La Belle Anglaise*, trial proof, £105; *Calais Pier—after Turner*, second state, £52; *Greenwich*, trial proof C, £35; *Thames Fishermen*, second state, a presentation proof from Haden to Lalanne, £126. *Mytton Hall* can be bought for £35 to £40; *Egham* for £20 to £30; *A Water Meadow* for about £15; and *Windmill Hill, No.* 1, say the same. *On the Test*, over £30 (an early proof in the Theobald collection fetched £30 9*s.*). All Haden's plates have now been destroyed, but impressions from a large number of them, printed for the most part since the artist's death, can be bought for sums ranging between 3 and 10 guineas. By the way, in the late T. W. Waller's collection, sold on 6th June 1910, there was a copy of *Etudes à l'Eau Forte*, 25 plates, with Burty's appreciative text published in Paris in 1866, and the price realized was £194 5*s.*

The original issue was 180 copies at 15 guineas each, considered then a very high price.

Most of the rarer and more important etchings of Legros are now at a premium, though not, perhaps, a very high one. Seven to eight guineas will buy fine impressions of such desirable things as *Près d'Amiens*, *Le Mur du Presbytère*, and *Le Pré ensoleillé*; 7 or 8 guineas, *La Mort et le Bûcheron*, there are four plates and eleven states of the second; then, for 10 guineas, *Lisière de Bois*, *Procession dans une Eglise Espagnole*, *Les Chantres Espagnoles*, *Les Bûcherons*, *Le Mouton Retrouvé*, and *Sir Edward Poynter*; for 12 guineas, *Au Bord de l'Eau: Effet de Matin*; for 15 guineas, *Le Grand Canal*, *La Mort du Vagabond*, and the noble *G. F. Watts*. *Le Coup de Vent* costs £26 5*s*.; the splendid *Cardinal Manning*, £31 10*s*.; and *Le Canal*, very rare, from £30 to £35 first state, and £10 to £15 second.

Perhaps the most remarkable appraisement is that of D. Y. Cameron, considering that he is still producing prints, and he is not yet beyond middle age. Prices ruled comparatively high in the Theobald sale, when, as already mentioned, £460 was paid for the twenty-eight *Views in North Italy*, which originally cost £30, but the Theobald prices were generally beaten in a notable sale at Christie's some thirteen months later, 29th May 1911, and this could hardly have been due to any great difference in impression, for Cameron is so self-critical and prints such very limited editions. Certainly the North Italian set cost less, £325 10*s*., but then it was not complete, one print was missing. The *Views in Paris*, six etchings, went for £152 15*s*., as against £130; *The Doge's Palace*—

Venice, for £81 18*s.* (£105 Christie's, March 1912); *St. Laumer—Blois*, £71 8*s.* (£94 10*s.* 1912); *Old St. Etienne—Caen*, £69 6*s.*; *The Porch—Harfleur*, £52 10*s.*; *Harfleur*, £50 8*s.* (£75 12*s.* March 1912); *A Lowland River*, £39 18*s.*; *St. Mark's, No.* 3, £37 16*s.* as against £34, £44, £36, £44, £33, £29, and £25 respectively in the Theobald sale, 1910. Then, at Christie's, May 1911, there were *The London Set*, twelve etchings, £94 10*s.*; *The Belgian Set* (10), £420, which had fetched £294 at Christie's in June 1910; *The Five Sisters*, £183 15*s*; *St. Mark's, No.* 2, £52 10*s.*; *Old Tolbooth—Edinburgh*, £58 16*s.*; *The Palace of the Stuarts*, £36 15*s.*; and *Broad Street—Stirling*, £37 16*s.* On 22 June 1910 *Siena* went for £42; *The Border Tower* for £37 16*s.*; *A Palace Doorway*, £52 10*s.*; and *A Venetian Palace* for £60 18*s.* In March 1912, besides the prices already quoted, there were *Craigievar*, £84, *Mars Work*, £42, *Ca d'Oro*, £60 18*s.*, *The Chimera of Amiens* (published in 1910 at 6 guineas), £35 14*s.*, and *Ben Ledi* (issued May 1911 at 10 guineas), £189, which up to this date is the record price for a Cameron. These figures should suggest to collectors the wisdom of trying to buy Cameron's etchings when they are first issued, certainly a difficult thing, considering the great demand.

In this same sale, 19th March 1912, the drypoints of Muirhead Bone also showed a startling increase in market value: *The Ayr Prison* (2½ guineas 1905), £69 8*s.*, *The Shot Tower*, £68 5*s.*, *Old and New Gaiety Theatres*, £68 5*s.*, *Liberty's Clock* (3 guineas 1908), £71 8*s.*, *Oxfordshire*, £42, and *Fisher's Creek, King's Lynn*, £65 2*s.*

Among other contemporary etchers whose

plates go to a premium as soon as they are out of print are Sir Frank Short, Frank Brangwyn (his *Bridge of Sighs*, originally published at 12 guineas, recently sold under the hammer for £49), Anders Zorn, and the popular Hedley Fitton and Axel Haig. Zorn prices have risen considerably since the Theobald sale, when the *Renan* went for £17, *Miss Rassmussen* for £14 12*s*., and *Maja*, at £32, reached the maximum. Recently at auction in Paris the following surprising prices were realized: *En Omnibus*, second state, £420, *Le Toast*, first state, £400, *Madame Olga Brett*, first state, £240, and *Madame Gerda Hagborg*, £170. But the collector with taste and judgment, who keeps an alert eye, will be able to buy many fine prints by the best living etchers at the published prices, and if he attends sales, may often chance upon desirable things of real value at very small outlay.

MEZZOTINTS.—The prices for fine old mezzotint engravings of attractive subjects are, it seems, destined to continue on the upward grade. For brilliant early impressions of 'first states' in perfect condition, which are, of course, the desiderata of the true collector, the sums that purchasers are called upon to pay advance by leaps and bounds, while any extravagant amount may be dictated by the caprice of a rival to the collector who indulges in a fancy for unique engraver's proofs, or so-called 'undescribed states.' Such a fancy, by the way, will not always give him the engraving in its best, finished condition, since many an 'engraver's proof' must necessarily show faults which were afterwards corrected, though, on the other hand, it may possibly represent, to the connoisseur, the work in its artistic

perfection, which the engraver himself had not recognized when he added further 'finish.' For the record of a price realized at auction to be any guide as to the market value, one must know what was the 'state,' what the quality of the impression, how much margin there was, and in what condition the print was. Then, for those prints in great and fashionable demand, the figure at which the auctioneer's hammer fell does not always represent the true auction price, for often the dealers who want a valuable print that competition might make excessively costly, will, by arrangement with each other, cease bidding at a sum that has bought off outside rivalry; then, after the sale, they will adjourn to hold a further private auction among themselves, when the ultimate price paid may reach a much higher figure than that recorded in the public sale, the difference being proportionately shared. This private auction among the dealers is called a 'knock-out,' and it is a recognized *sub rosa* trade practice, although, from the vendor's point of view, its fairness is certainly open to question, and many dealers disapprove of it, or deplore its commercial necessity. In Paris, where it largely obtains, the system is known as a *révision*. Its results practically influence market values; therefore, one must be prepared to find constant discrepancies between publicly recorded auction prices, and those charged by the dealers of repute for fine impressions.

Now, in attempting to give some indication as to the market values of the most important mezzotints, we have been guided, not only by actual auction results, but also by the information and suggestions kindly given by two or three of the

leading printsellers. In the case of certain very rare or favourite prints, we have quoted recent public auction prices for proofs of exceptional quality in perfect condition which must guide the dealers themselves in appraising these rarities. Generally, the sums stated here suggest approximately what a collector must be prepared to pay for brilliant 'first states'—not unique 'engraver's proofs'—in flawless condition, while, since there are numerous collectors who cannot afford the very high prices of 'first states,' yet, with true connoisseurship, realize that less expensive lettered impressions, if sufficiently early, and well-preserved, may adequately represent all the artistic quality of the engraving, we give also the market values of fine so-called 'print states' with a reasonable amount of margin. With these figures as guides, we believe that collectors will be able to form estimates for themselves as to the values of impressions that may be offered to them which are less satisfying than the finest. Of course, purchasers should make themselves acquainted with the various known states of the prints they want, and take note of the different letterings, which they can easily do by referring to the several Catalogues Raisonnés mentioned in our Bibliography, although even the most trustworthy of these are not infallible, since variations of state are frequently being discovered. A hitherto accepted first state with the title in 'open letters,' for example, may have to be deposed to the rank of second state because an earlier state with 'etched letters,' or with only painter's and engraver's names, has turned up. Then, supposing a first state is offered, which agrees with the de-

scription in Chaloner Smith, or, say, Mrs. Frankau's 'John Raphael Smith,' the intending purchaser, who doubtless has seen a superb example of the print in the Cheylesmore collection at the British Museum, and has therefore a good idea of what it should be at its best, must carefully examine the impression before him with a critical eye, to see that it has not been rubbed, that it has not lost its bur or 'bloom,' that it has not been restored or faked in any way, that it has not been folded and creased, or torn or cut, and that at least a sufficiency of margin remains. For any of these blemishes, however difficult they may be to detect, will proportionately depreciate the market value of this impression.

Now, as to the earliest mezzotints. The first of all, Ludwig von Siegen's *Amelia Elizabeth, Landgravine of Hesse,* fetched, for the first state, in the Lawson sale, 1907, £125, and in the Theobald sale, 1910, £110 5*s*., but it is extremely rare, and, when next a fine impression comes into the market, its price will doubtless be considerably augmented. The rare second state would probably cost little less. Prince Rupert's *Great Executioner* has been sold for £300, but it is some time since a fine impression has appeared for sale. Its price, when one next presents itself, will depend entirely on what the collector who wants it most is prepared to pay to silence all rivals. An exceptionally fine first state of *The Standard Bearer* was bought by Messrs. Colnaghi in the Theobald sale for £252, and it is now in Mr. Fritz Reiss's choice collection. *The Magdalen* fetched £37 16*s*., and *Head of a Young Man* £31 10*s*. Other Theobald prices were: Caspar von Fürstenberg's *Frederick,*

Margrave of Baden, £23 2*s.*; Jan Thomas's *Portrait of Titian*, £46 4*s.*; Wallerant Vaillant's *Prince Rupert leaning on a Table*, £15 15*s.*; William Sherwin's *George, Duke of Albemarle*, £54 12*s.* *The Duchess* would cost more, and the very rare *Charles II*, 1669, which is the earliest dated English mezzotint, may be valued at not less than £200. The same may be said of Blooteling's fine *Duke of Monmouth*, but the *James II, Duke of York*, fetched £50 8*s.*, the *Charles II*, £17 17*s.*, the *William, Prince of Orange*, £18 18*s.* Isaac Beckett's most decorative print, *Lady Williams*, sold for £19 19*s.* in the first state, and £5 15*s.* 6*d.* in the second, although of each of these two impressions only are known. Beckett prices are comparatively moderate. Francis Place's prints, though very rare, are not very costly. The only first state impression known of *Richard Sterne, Archbishop of York*, sold for only 13 guineas, while second states of *General Lambert* and *Nathaniel Crew, Bishop of Durham*, fetched £8 18*s.* 6*d.* and £4 4*s.* respectively. John Vandervaart's *Charles II*, after Wissing, first state, realized £25 4*s.*

For the rest, the following list, taking the engravers more or less chronologically, gives, in separate columns, approximate prices for a selection of the most representative mezzotints, in First States and Print States, of fine quality and in perfect condition.

John Smith:	1ST ST.	PT. ST.
Marquis of Annandale	£25	£15
Earl of Seafield	25	15
John Smith	15	6
Sir Godfrey Knelier	15	5
John Simon:		
Colley Cibber	12 to 15	6
Nance Oldfield	30 to 50	12

	1ST ST.	PT. ST.
George White:		
William Dobson	8 to 10	4 to 5
Abel Roper	8 to 10	4 to 5
John Faber:		
Margaret Woffington	45	15
Elizabeth, Duchess of Hamilton	35	
Handel	20	8
Oliver Cromwell (Lely)	30	12
Mrs. Cibber	£15 15s.	
The Kit-Cat Club. 47 plates and title, 1735	(£50 Lawson) £36 (Huth)	
Peter Van Bleek:		
Nell Gwynn		30 to 35
James McArdell:		
Duchess of Ancaster	450	50
Lady Mary Coke	120 to 150	30
Comtesse de Grammont	100	25 to 30
Mrs. Middleton	80	25
Lady Charlotte Fitzwilliam	55	18
Lords John and Bernard Stuart	200 to 250	45
Duke of Buckingham and brother	150 to 200	25
Lady Anne Dawson (£129 Lawson)	50	15
Richard Houston:		
The Syndics (Rembrandt)	80	25
The Burgomaster (Rembrandt)	70	16
Woman Plucking a Fowl (Rembrandt)	50	15
Kitty Fisher (Reynolds)	50	15
Duchess of Marlborough and Child (Reynolds)	45	25
Harriet Powell (Reynolds)	100	20
Harriet Powell (Read)	80	25 to 30
Edward Fisher:		
Lady Sarah Bunbury	75 to 100	30
Garrick between Comedy and Tragedy	75 to 100	20
Nance Oldfield	15 to 20	10
Laurence Sterne	25 to 30	10
The Nut-Brown Maid	25 to 30	10
Lady Elizabeth Keppel	100	30
James Watson:		
Mrs. Abington	250 to 300	60
Edmund Burke	80 to 100	30
Mrs. Bouverie and Son.	75	40
Countess of Carlisle	350 to 400	100
Nelly O'Brien	75	30
Duchess of Buccleuch and Child	300 to 400	80
Hon. Augustus Hervey	70 to 80	
Miss Greenway	75 to 100	25
John Dixon:		
Rembrandt's Frame Maker	315	80 to 100
Countess of Pembroke and Son	40	15
Lady O'Brien	150 to 200	

	1ST ST.	PT. ST.
William Pether:		
An Officer of State	50 to 60	18
A Jew Rabbi	50	21
A Lecture on the Orrery	30	10
Thomas Watson:		
Lady Bampfylde (£1,260 Huth)	1,000	200
Mrs. Crewe	100 to 150	60
Mrs. Hardinge	400 to 500	100
The Three Graces	350 to 450	150
Warren Hastings	150	
Lady Rushout and Children	300 to 350	60
The Beauties of Windsor (6)	150 to 175	75
William Dickinson:		
Duchess of Gordon (£441 Holland)	250	
Viscountess Crosbie (£735 Meinertzhagen)	600	150 to 200
Miss Benedetta Ramus	600 to 700	100
Lady Taylor	200 to 250	
Elizabeth, Countess of Derby	250 to 350	125
Miss Pelham feeding Chickens	400 to 500	
Elizabeth Stephenson	200	
Mrs. Sheridan as St. Cecilia	250 to 300	50
Mrs. Mathew (£682 10s. Theobald)	450	65
John Jones:		
Mrs. Davenport (£651 Lawson, £609 Theobald, £525 Meinertzhagen)	500 to 600	(only state)
Signora Baccelli	200 to 300	100
Edmund Burke	300 to 400	80 to 100
Hon. Mrs. Beresford (£420 Meinertzhagen)	200 to 250	50 to 60
Lady Caroline Price	250	80
Miss Kemble (Black Dress)	200	90
Miss Kemble (White Dress)	200 to 225	75
Richard Earlom:		
William Pitt	150	50
A Fruit Piece / *A Flower Piece*	80 to 100	30
Valentine Green:		
The Ladies Waldegrave (£777 Buckley)	550	250
Lady Elizabeth Compton	550 to 600	250
Duchess of Rutland (£1,155 Buckley)	1,000	250
Lady Louisa Manners (£670 Lawson)	500	150
Lady Jane Halliday (£820 Lawson)	850 to 950	150
Duchess of Devonshire	500 to 600	150
Countess of Salisbury	600	150 to 200
Countess of Aylesford	450 to 550	150
Miss Sarah Campbell	350 to 450	150
Maria Cosway	300 to 350	100
Lady Caroline Howard.	150	60
Lady Betty Delmé and Children (£966 Blythe)	1,000	200
George Washington (whole length)	120 to 160	60 to 80

LADY BETTY DELMÉ AND CHILDREN

(*From the Mezzotint by Valentine Green after Sir J. Reynolds*, 1779)

	1ST ST.	PT. ST.
Robert Dunkarton:		
Miss Mary Horneck	100	50
Lord Lifford	55	40
Giuseppe Marchi:		
Oliver Goldsmith	70 to 80	30
Miss Cholmondeley	105	30
William Doughty:		
Dr. Johnson	210	75
Miss Mary Palmer	60	35
James Walker:		
Mrs. Musters	450	150
Lady Isabella Hamilton	700	200
Miss Woodley (£609 March 1912)	600	125
Countess of Carlisle	400	65
John Walter Tempest	120	65
John Dean:		
Elizabeth, Countess of Derby	60	30
Mrs. Dalrymple Elliott	100	
J. R. Smith:		
Mrs. Carnac (Reynolds). (£1,218 Edgcumbe, £987 Buckley)	1,000	250
Mrs. Payne Gallwey and Child	500 to 600	150
Lady Hamilton as Bacchante	350	100
Mrs. Musters	500	200
Hon. Mrs. Stanhope	250	50
Lady Caroline Montague	200	40
Theophila Palmer	200	30
Colonel Tarleton	200	45
Lady Catherine Pelham Clinton (£987 Blythe)	750	200
Madame Schindlerin	120	35
Sir Harbord Harbord (Gainsborough)	100	50
The Gower Family (Romney). (£682 10*s.* Christie's, 1911. A fine impression with a crease down the middle)	800 to 1,000	250 to 300
Mrs. Carwardine and Child	350	150
Mrs. Robinson	450	175
Lady Hamilton as 'Nature'	250	100 to 150
The Clavering Children	400	130
Countess of Warwick	450	150
Miss Cumberland	400	150
Mrs. Stables and Daughters	450	150
'Sophia Western' (Hoppner)	300	100
John Philpot Curran (Lawrence)	100 to 125	45
The Fruit Barrow (Walton)	300	120
Sylvia (Peters)	200	60
Hon. Mrs. O'Neill	300	100
Almeria (Opie)	300 to 350	150
Return from Market (Morland)	100	45
Synnot Children (£215 Lawson)	200	60
The Promenade at Carlisle House	450	150

	1ST ST.	PT. ST.
William Ward:		
Daughters of Sir T. Frankland (£1,207 10*s.* engraver's proof, Meinertzhagen)	£1,000 before letters, £550 open letters, £250 title filled in, £140 4th State, *The Sisters*	
Countess of Mexborough	375	75 to 100
The Salad Girl	210	100
Blind Man's Buff (Morland); *Children Birdnesting; Juvenile Navigators* each	100	50
The Pledge of Love	200	80
Contemplation	200	80
Cottagers	75	35
Travellers	75	35
James Ward:		
Mrs. Michael Angelo Taylor	1,000	
Sunset: A View in Leicestershire	120	60
The Poultry Market pair	130	50
Children Bathing	600	150
Juvenile Retirement	600	150
John Young:		
The Godsall Children (£651 Theobald)	450	150
Lady Lambton and Family (£430 10*s.* Meinertzhagen)		200
C. H. Hodges:		
Mrs. Musters as Hebe	100	40
The Shipbuilder (Rembrandt). (£78 15*s.* Meinertzhagen)	80	30
Gainsborough Dupont:		
The Eldest Princesses	£100	£50
James Finlayson:		
Duchess of Hamilton	250	90 to 100
Robert Laurie:		
Duchess of Hamilton	250	
Thomas Park:		
The Oddie Children	300	150
J. Spilsbury:		
Miss Jacob	280	75
J. Jacobé:		
Miss Meyer as Hebe	150	
Hon. Mary Monckton	200	75
H. Hudson:		
Mrs. Curtis	400	150
Charles Phillips:		
Nelly O'Brien	300	150
Henry Meyer:		
Lady Hamilton as 'Nature'	450	150
Lady Kenyon	(£152 5*s.* Theobald)	50

	1ST ST.	PT. ST.
G. Keating:		
Duchess of Devonshire and Child	210	40 to 50
Children Playing at Soldiers	100	50
G. Grozer:		
Miss Frances Harris	250	40
Mrs. Seaforth and Child	100	
Charles Turner:		
Lady Louisa Manners	350	120
Countess Cholmondeley and Son (£546 Theobald)	450	
Lord Nelson	200	100
Sir Walter Scott	150	75
Le Baiser Envoyé	300	
Miss Harriet Cholmondeley	300	
S. W. Reynolds:		
Duchess of Bedford	300	100
Mrs. Whitbread	200	60
Marchioness of Exeter	100	60
Countess of Oxford	250	100
Mrs. Arbuthnot	200	60
William Say:		
Lady Mildmay and Child	400	150
W. W. Barney:		
Duchess of Devonshire	350	100
Lords George and Charles Spencer	(£183 15*s.* Theobald)	50 to 60
Samuel Cousins:		
Lady Acland and Children	85	
Master Lambton	220	40
Countess Gower and Daughter	200	50
Miss Croker	90	30
Miss Julia Peel	75	20
Lady Grey and Children	100	35
Lady Dover and Child	90	30

J. M. W. Turner:

Liber Studiorum. £700 may be asked for the set all in fine first states. An average set in mixed states can be got for £200 or even less.

In the sale of Sir James Knowles's collection at Christie's, 26th May 1908, a brilliant set of the *Liber*, all in the first published states, except three in second state, realized £367 10*s.* Among the plates sold separately were engravers' proofs of *Basle*, £33 12*s.*, *Lake of Thun*, £34 13*s.*, *Junction of Severn and Wye*, £21, and first states of *The Bridge and Cows*, £7 7*s.*, *Basle*, £6 6*s.*, *Dunstanborough Castle*, £10 10*s.*, *Coast of Yorkshire*, £9 9*s.* 6*d.*, *London from Greenwich*, £8 18*s.* 6*d.*, *Woman at a Tank*, £11 0*s.* 6*d.*, *The River Wye*, £9 19*s.* 6*d.*, *Dunblain Abbey*, £10 10*s.* Several first states went at 2 to 5 guineas, while of the unpublished plates the following engravers' proofs were sold: *Sheep-Washing*, *Windsor Castle*, £27 6*s.*, and *Barges on the Medway at Chatham—Moonlight*, £84. Most of the favourite *Liber* plates, except the very rarest, can be bought in first published states at from 12 to 20 guineas.

David Lucas:

Constable's English Landscape. Series 1, £105. 18 engravers' proofs.
Salisbury Cathedral. £130.
The Lock and *The Cornfield.* £250.
Dedham Vale. £170.
Hadleigh Castle. Large plate, first state. £30.
Engravers' proofs of the smaller plates can be bought for 5 or 6 guineas each.

Sir Frank Short:

Trial proofs, generally three or four times the published prices, which rise in value as soon as the editions are sold out. Among the prices that have been paid for Short's trial proofs are Turner's *Via Mala*, £26 5*s.*, other *Liber* plates, £12 12*s.* each, *Boats carrying out Anchors and Cables to Dutch Men-of-War*, 1665, £36 15*s.*, *A Vessel in Distress off Yarmouth*, £26 5*s.*, *Mouth of the Thames*, *A Swiss Pass*, *Mont Righi at Dawn*, and *A Yorkshire Dell*, £15 15*s.*, Dewint's *A Woody Landscape*, £31 10*s.*, and *A Cornfield*, £26 5*s.*, Constable's *A Sussex Down*, Crome's *Near Hingham*, and Costa's *Twilight on the Campagna*, £12 12*s.* each, G. F. Watts's *Orpheus and Eurydice*, £52 10*s.*, and *Diana and Endymion*, £26 5*s.*, while the original subjects have commanded smaller premiums.

COLOUR-PRINTS.—The market-values of the old colour-prints are continually rising, and since no two colour-prints can, from the very nature of the processes, be exactly alike, auction-records are mere will-o'-the-wisps. It is, therefore, particularly difficult to attach a certain value to the name of a certain print. The following prices, however, may be taken as the approximate market-values of impressions actually printed in brilliant and harmoniously blended colours, in perfect preservation, retaining all their freshness of tone, and with the minimum of hand-tinting. They cannot be held as bearing any relation to the faded, palely-tinted, largely touched-up, things one more usually sees, which are yet frequently bought at utterly disproportionate prices by persons who want colour-prints for no other reason save that they are fashionable. The words 'printed in colours,' in an auction, or print-seller's, catalogue convey little significance by themselves;

the print must speak for itself, and since we are emphatically of opinion that a colour-print is only justified by fine quality of colour and purity of printing, it must be clearly understood that the following figures appraise the several prints only at their highest standard.

Mezzotints in Colours.

After Reynolds:		
Lady Hamilton as Bacchante	J. R. Smith	£350
Colonel Tarleton	,,	100
Duchess of Devonshire and Daughter	Keating	400
Guardian Angels	Hodges	125 to 150
Penn Family	C. Turner	250
After Romney:		
Lady Hamilton as 'Nature'	J. R. Smith	300 to 400
Lady Hamilton as 'Nature'	H. Meyer	550 to 750
Hon. Mrs. Beresford	J. Jones	£200 to 250
Mrs. Robinson	J. R. Smith	250 to 300
After Gainsborough:		
Duchess of Devonshire	W. W. Barney	500 to 600
After Hoppner:		
Sophia Western	J. R. Smith	250 to 300
Mrs. Bouverie	,,	200 to 250
The Salad Girl	W. Ward	250
Mrs. Benwell	,,	300
Daughters of Sir T. Frankland	,,	1,000 to 1,200
Juvenile Retirement	J. Ward	900
Children Bathing	,,	900
Miranda (Mrs. M. A. Taylor)	,,	Unique and unpurchasable
Mrs. Hibbert	,,	150
Countess of Oxford	S. W. Reynolds	450
Mrs. Whitbread	,,	250
Mrs. Jordan as Hippolyta	J. Jones	150
Lady Cholmondeley and Son	C. Turner	500
The Godsall Children	J. Young	500
Lady Lambton and Children	,,	500 to 600
Lady Charlotte Greville	,,	350
The Duchess of York	,,	150
Mrs. Orby Hunter	,,	150
The Peep-Show	,,	250 to 300
After Opie:		
Almeria	J. R. Smith	450
After Wheatley:		
The Soldier's Return	W. Ward	70
The Sailor's Return	,,	15

After Wheatley:			
The Disaster	W. Ward		£200
The Smitten Clown	S. W. Reynolds		250
After J. R. Smith:			
Christmas Holidays	J. R. Smith		200
The Widow's Tale	W. Ward		175 to 200
The Visit to the Grandfather	,,		75
After Wright of Derby:			
The Synnot Children	J. R. Smith		200
After Morland:			
The Return from Market	,,		200
Feeding the Pigs	,,		140
Christmas Gambols	,,		200
Children Birdnesting; Blind Man's Buff; Juvenile Navigators	W. Ward	each	150
The Kite Entangled	,,		150 to 200
A Visit to the Boarding School / *A Visit to the Child at Nurse*	,,	the pair	300 to 350
Cottagers and *Travellers*	,,	,,	200
Inside of a Country Alehouse; Alehouse Politicians; The Farmer's Stable; The Public House Door; The Turnpike Gate; The Thatcher		each	£100
First of September			150 to 175
The Pledge of Love			400 to 500
Contemplation			250 to 300
The Coquette at her Toilet			150
The Angler's Repast	W. Ward	pair	350
The Angling Party	Keating		
Children Playing at Soldiers	,,		150
Nurse and Children in a Field	,,		150 to 200
The Deserter (4)	,,		300
Children Nutting	Dayes		150
Sunset: A View in Leicestershire	J. Ward		150 to 200
Summer and *Winter*	Barnard	pair	100
Selling Cherries and *Selling Peas*	Bell		350
Morning and *Evening*	Grozer	pair	200
After J. Ward:			
The Citizens' Retreat	W. Ward	pair	200
Selling Rabbits	,,		
Compassionate Children	,,	pair	200
The Haymakers	,,		
Outside of a Country Alehouse	,,		100
Summer and *Winter*	,,	pair	300 to 350
The Vegetable Market and *Poultry Market*	W. & J. Ward	pair	200 to 250
The Rocking Horse	J. Ward		150
Rustic Felicity	,,		120
After Rembrandt:			
The Peasant Girl	W. Say		£80

After Lawrence:		
Master Lambton	S. Cousins	£200
After W. R. Bigg:		
Dulce Domum and *Black Monday*	J. Jones	250
Romps and *Truants*	W. Ward	
After Devis:		
Madlle. Parisot		250

STIPPLE ENGRAVINGS IN COLOURS OR MONOCHROME.—The first price given represents always impressions finely printed in colours; the second figure stands for really good Print States, in monochrome, with margins. Proofs would cost about double.

			COLOURS.	MONOCHROME.
After Cipriani:				
A Sacrifice to Cupid and *Triumph of Beauty* . . .	Bartolozzi	pair	£30	£10 red
Nymphs Bathing	,,		£25	£5
Juno Receiving the Cestus . .	,,		25	5 red
The Judgment of Paris . .	,,		45	15 red
After A. Kauffman:				
Cupid Bound to a Tree . .	Ryland		25	5
Ludit Amabiliter	,,		18 to 20	8
Venus Attired by the Graces .	Bartolozzi		50	30 red
Lady Rushout and Daughter .	Burke		350	90 red
Rinaldo and Armida . . .	,,		150	25
Cupid Binding Aglaia . . .	,,	pair	140	40
Una and *Abra*	,,	,,	100	30
Angelica Kauffman as Design	,,		75	15
Duchess of Devonshire and Sister	Dickinson		50	25
Marchioness of Townshend and Child	Cheesman		75	15
After Reynolds:				
Lady Elizabeth Foster . . .	Bartolozzi		200	30
Countess of Harrington and Children	,,		200 to 300	25
Lady Smyth and Children .	,,		200 to 300	25
Hon. Anne Bingham . . .	,,		200	15
Countess Spencer	,,		200	15
Lord Burghersh	,,		90	12
Peniston Lamb and Brother .	,,		90	12
Hon. Leicester Stanhope . .	,,		90	10
Simplicity	,,		100	10
The Affectionate Brothers . .	,,		90	15
Robinetta	J. Jones		70	10
Muscipula	,,		60	10
Collina	,,		40	8

		COLOURS.	MONO-CHROME.
After Reynolds:			
Hon. Mrs. Stanhope	C. Watson	£125	£10
Lady Beauchamp	Nutter	85 to 100	15 to 20
Mrs. Hartley and Child	,,	100	10
Elizabeth Beauclerc as Una	J. Watson	50	10
Mrs. Sheridan as St. Cecilia	,,	60	10
The Mask	Schiavonetti	50	10
Lady Cockburn and Children.	C. Wilkin		10
Master Hoare	,,	80	10
Lord Grantham and Brothers	Cheesman	80	10
Mrs. Robinson (*Perdita*)	Dickinson		40
Felina	Collyer	50	20
The Age of Innocence	Grozer	100	10
The Infant Academy	F. Howard	45	10
Angels' Heads	P. Simon	240	15
The Snake in the Grass	J. R. Smith	75	10
After Romney:			
The Spinster (*Lady Hamilton*)	Cheesman	250	50
The Seamstress	,,	100	25
A Bacchante (*Lady Hamilton*)	Knight	250	70
Sensibility ,,	Earlom	100	20
Alope ,,	,,	50	10
Emma (*Lady Hamilton*)	J. Jones	300	30
Serena	,,	70 to 80	20
Mrs. Jordan in 'The Country Girl' ('The Romp')	Ogbourne	150	20
After Gainsborough:			
Hobbinol and Ganderetta	Tomkins	80	10
Lavinia	Bartolozzi	50	10
After Hoppner and Wilkin:			
Ladies of Rank and Fashion (10)	Wilkin	set	200 to 300
Ladies of Rank and Fashion. Separate Prints. Those in colours	each	150	20 to 30
Mrs. Parkyns	,,	75	20
After John Russell:			
Mrs. Fitzherbert	Collyer	80	6
Maria	Tomkins	40	5
Children Feeding Chickens	,,	60	10
Maternal Love	,,	180	15
After E. Dayes:			
An Airing in Hyde Park	Gaugain	300	30
The Promenade in St. James's Park	Soiron	300	30
After John Downman:			
Duchess of Devonshire	Bartolozzi	180	20
Viscountess Duncannon	,,	80	15
Mrs. Siddons	Tomkins	200	20
Frances Kemble	J. Jones		15

		COLOURS.	MONOCHROME.
After John Downman:			
Miss Farren	Collyer	£150	£20
Lady Elizabeth Foster	C. Watson	150	20
Duchess of Richmond	Burke	85	10
After Cosway:			
Mrs. Bouverie	Condé	100	25
Mrs. Tickell	,,	100	25
Mrs. Jackson	,,	100	20
Mrs. Fitzherbert	,,	160	25
Mrs. Robinson as Melania	,,	50	15
Horace Beckford	,,	35	7
Harriet, Lady Cockerell	Agar	50	15
Lady Heathcote	,,	50	15
Mrs. Duff	,,	40	15
Madame Récamier	Cardon	30	5
Mrs. Maria Cosway	Schiavonetti	50	5
M. and J. Ogincsy	,,	70	20
Mrs. Harding	Bartolozzi	60	10
Lady Diana Sinclair	Bovi	35	5
Infancy	C. White	30	6
After Morland:			
The Story of Letitia (6), 1786	J. R. Smith	250	60
The Story of Letitia, 1811	,,	25	6
Rustic Employment	,,	400	60
Rural Amusement	,,		
Delia in Town	,,	400	80
Delia in Country	,,		
Constancy and *Variety*	W. Ward pair	200	50
Morning: Thoughts on Amusement	,,	75	15
The First Pledge of Love	,,	30	8
Dancing Dogs and Guinea Pigs	Gaugain, 1st issue	200	35
Louisa	,, pair	75	20
The Lass of Livingstone (and its pair)	,,	100	25
The Tea Garden and *St. James's Park*	Soiron, 1st issue	400	75
The Tea Garden and *St. James's Park*	,, 2nd issue	250	50
The Squire's Door and *The Farmer's Door*	Duterreau	250	60
The Farmer's Visit and *The Visit Returned*	Bond and Nutter pair	130	45
Industry and *Idleness*	Knight ,,	250	50
The Discovery	Dumée ,,	250	60
Morning and *Evening*	D. Orme ,,	100	35
Children Feeding Goats	Tomkins	60	15
After Hamilton:			
The Months (12)	Bartolozzi and Gardiner	350	100
Morning and *Evening*	Tomkins pair	150	40
Noon and *Night*	Delattre ,,	75	25

			COLOURS.	MONO-CHROME.
After Hamilton:				
Children at Play Series . .	Gaugain, etc.	each	£25 to 30	£5
After Wheatley:				
Cries of London (13) . . .	Schiavonetti, etc.		1,000	180
Separate prints, average . .			90 to 100	15
Turnips and Carrots (plate 13)			150	20
Summer and *Winter* . . .	Bartolozzi		150 to 200	20
The Cottage Door	Keating	pair	100	20
Setting out to the Fair . . .	Eginton	,,	140	20
After C. Ansell:				
The English Fireside . . .	Tomkins	pair	75	15
The English Dressing Room .	,,	,,	75	15
After H. Bunbury:				
Morning Employments . . .	,,	,,	60	12
The Song and *The Dance* . .	Bartolozzi	,,	65	15
The Modern Graces	Scott		40	12
The Gardens of Carlton House	Dickinson			20
After J. R. Smith:				
A Loisir	J. R. Smith		75	15
Black, Brown, and Fair . .	,,		75	15
Maid—Wife	,,	the set	450	120
Widow—What you Will . .	,,			
Flirtilla and *Narcissa* . . .	J. R. Smith	pair	250	75
The Mirror, Serena, and Flirtilla	,,			15
Thoughts on a Single Life . .	,,	pair	250	60
Thoughts on Matrimony . .	W. Ward			
Lecture on Gadding	Nutter		95	30
The Moralist	,,		65	20
Credulous Lady and Astrologer	P. Simon		25	10
After Engelheart:				
Mrs. Mills	J. R. Smith		400	150
After Ramberg:				
Private Amusement and *Public*	W. Ward	pair	200	25
After W. Ward.				
The Soliloquy	,,		200	45
Louisa	,,		170	40
Alinda	,,		170	50
Louisa Mildmay, The Cyprian Votary, Almeida, Lucy of Leinster, The Choice, The Musing Charmer	,,	each	100	45
Hesitation	,,		130	45
After Masquerier:				
Madlle. Parisot	C. Turner		80	
After Opie:				
The Sleeping Nymph . . .	P. Simon		250	25
After Lawrence:				
Miss Farren	Bartolozzi		600 to 700	50 to 60

			COLOURS.	MONO-CHROME.
After Peters:				
Much Ado about Nothing . .	P. Simon		£100	
The Merry Wives of Windsor	,,		50	
After Benwell:				
St. James's Beauty	Bartolozzi	pair	60	20
St. Giles's Beauty	,,			
After Rowlandson:				
The Syrens			120	45
Narcissus	Graham		120	45
After W. R. Bigg:				
The Sailor Boy's Return . .	Gaugain		30	10
The Shipwrecked Sailor Boy .	,,		30	10
Saturday Morning	Burke		45	10
Saturday Evening	Nutter		30	10
Sunday Morning	,,		30	10
Shelling Peas	Tomkins	pair	100	30
After H. Singleton:				
The Farmyard	Nutter	pair	65	15
The Alehouse Door	,,			
The Vicar of the Parish . .	Burke		40	10
British Plenty	Knight		65	10
Lingo and Cowslip	Scott		30	7

OLD FRENCH COLOUR-PRINTS.—The market values of these have risen very considerably of late, and some surprisingly high prices were realized at the Valentine sale in Paris in 1911. In many cases 'print states' fetched as much as had been given for 'proofs' only a year or two before, while prices for proofs made enormous leaps. In attempting, therefore, to give collectors some idea as to what sums they may be called upon to pay for fine impressions of the most attractive and important of the old French colour-prints, we have taken the Valentine sale as our chief guide to the tendencies of the market. But, since fine proofs in colours are becoming more and more scarce, our suggestions as to approximate prices refer principally to brilliant 'print states,' pure in printing, without hand-tinting, and in perfect condition, which may possibly come within the collector's reach. Again, it must be understood that

each impression, whether in proof or print state, must be judged individually, for, as we have said in regard to the English colour-prints, no two impressions are likely to be of exactly the same value, even should they be equally perfect in the matter of margin and general preservation.

Some ten years ago, we remember, Colonel C. A'Court, writing with authority on French prints, said: 'At the present moment there are not more than half-a-dozen French prints one can name that cannot be bought for £200 in the earliest state.' At the same time he predicted that we should live to see Debucourt's *La Promenade Publique* bring a thousand guineas at Christie's. Well, a really fine 'print state' now costs about £250, so we may imagine that, when next a satisfying proof appears in the market, its appraisement will go far towards realizing Colonel A'Court's prediction. *La Promenade de la Galerie du Palais Royal*, brought, in print state, £387 at the Valentine sale, *Les Deux Baisers*, £396 for a not very fine impression, and *La Rose* and *La Main*, £710 the pair for early print states. Fine proofs of this pair fetched £1,452 in the Sardou sale, 1909, but they have since sold for £1,600. The present market value of *Le Menuet de la Mariée* and *La Noce au Château* may be taken as £750 for proofs and £250 to £300 for prints. *Heur et Malheur* and *L'Escalade* fetched £1,025 for proofs in the Barrot sale, whereas in the Valentine a pair of 'prints' of no exceptional excellence realized about £600. *Annette et Lubin* can be bought for about £70, *Minet aux Aguets* for less, but *La Rose mal défendue*, *La Croisée* and *L'Oiseau ranimé* are very expensive prints, running into hundreds

of pounds. The earlier state of *La Croisée*, with the young man, costs from £350 to £400, but the later state, with the children, may be bought for £200. Prints of *Les Compliments* and *Les Bouquets* cost about £250 for the pair, proofs about £400.

Now as to Janinet. An early state of *La Toilette de Vénus* can be bought for £200; *L'Amour rendant hommage à sa mère* for £80. Proofs of *L'Amour* and *La Folie* fetched £562 the pair in the Valentine sale, but we understand that in the *révision* they were sold for considerably more. In the same sale, print states of *L'Aveu difficile*, *L'Indiscretion*, and *La Comparaison* brought respectively £200, £374, and £220. Proofs would cost a great deal more, but they are so difficult to obtain. As an example of how misleading it may be to rely on mere auction records, *Le Petit Conseil* and its companion print, *Ha! le joli petit Chien*, realized £105 in the Valentine sale, but they had false margins, and a quarter of an inch of the engraved surface had been cut off. Among other Janinet prints, *Madame Dugazon as Nina* costs £175 to £200, *Madlle. Du T . . . . .*, £150; *L'Agréable Negligé*, £120; *La Crainte Enfantine* and *La Confiance*, £80 the pair; and *Marie Antoinette*, £600. Early impressions of Descourtis's quartet of prints, *La Noce de Village* and *La Foire*, *La Rixe* and *Le Tambourin* may be bought for £250 to £300, but proofs cost much more. *L'Amant Surpris*, £120; Chapuy's *Les Graces Parisiennes* and *Les Trois Sœurs* made £440 in the Barrot sale, but their value has increased. A print state of Le Cœur's *La Promenade du Jardin du Palais Royal*, with one corner torn off and repaired, realized £250 in the Valentine

sale, but was sold again later for a larger sum. The same engraver's pretty *Le Colin-Maillara* has fetched under the hammer eighty-eight guineas. Damaged impressions of Regnault's *Le Bain* and *Le Lever*, with *Le Baiser à la dérobée*, went for £110 in the Valentine sale. On the same occasion Bonnet's *Tête de Flore*, after Boucher, with its pendant, realized £296, and we believe the pair was subsequently sold for something like double that sum. About £250 should buy each one separately. Fine prints of *The Woman Ta-King Coffee*, *The Milkwoman*, and others of this set with the gold borders, could scarcely be got for less than £130 each. *L'Amant Ecouté* and *L'Eventail Cassé* cost, if very pure and brilliant in colours, about £175 the pair, and *Le Déjeuner*, *Le Dîner*, etc., £200 for the set of four. For fine impressions of Demarteau's *La Grande Pastorale*, Nos. 601-602, a collector would have to pay about £400 the pair; for Alix's *Bonaparte*, after Appiani, £50, and *Madame St. Aubin*, £60; for Vidal's *Le Déjeuner Anglais*, £220, and *La Leçon Interrompue*, £200; for Darcis' *La Sentinelle en défaut* and *L'Accident Imprévu*, £100 the pair; and the same price for Mallet's *Ah, qu'il est joli!* and its companion print; for Macret and Couché's *La Fuite à dessein*, something over £50; and for Cazenave's *L'Optique*, £120; all these in print states, be it understood, while for proofs of Longeuil's *Les Dons Imprudents* and *Le Rétour de la Vertu*, about £400.

Old Coloured Aquatints.—*Courtship* and *Matrimony*, the popular pair by Jukes, after Williams, sells for £200, if finely printed in colours, and £90 in brown. *Opera Boxes*, the rare set of

four, by S. Alken, after Rowlandson, fetches £50. Some of the old sporting prints done in aquatint, and coloured by hand, with occasionally one or two tints actually printed, command good prices. As examples we may quote a few of the figures realized at a sale at Christie's on 12th June 1911, though there are many coloured aquatints of sporting subjects that cost much more. *The Quorn Hunt*, a set of eight, by F. C. Lewis after H. Alken, £120 15*s.*; another set of the same, poor in quality, from a different collection, only £29 8*s.*; *Grand Leicestershire Steeplechase* (8), by C. Bentley after H. Alken, £54 12*s.*; *Fox-Hunting*, after Rowlandson (4), £26 5*s.*; *Worcestershire*, a hunt set of four, after T. Woodward by T. Fielding, £42; *Fox-Hunters' Meeting* (4), after J. Pollard by C. Hunt, £25 4*s.* *Epsom*, six plates by the same, £23 2*s.* (these will cost £50 with the Ackermann titles); *Stage Coach Setting Off* (3), after Pollard by R. Havell, £32 11*s.* A fox-hunting set, by J. Sutherland after H. Alken, costs £90 to £100 if very fine in printing and colouring; and a set of four shooting subjects, by S. Alken after Morland and Rowlandson, costs £60.

Topographical views in coloured aquatint by the best men are decidedly rising in collectors' appreciation, for Mr. Augustus Walker, by his exhibitions, has done much to revive interest in this class of print, once so popular, which certainly deserves the attention of connoisseurs. The market values are moderate, but advancing. Girtin's *Picturesque Views in Paris*, twenty plates, aquatinted by F. C. Lewis, Stadler, etc., cost £80 the set, which is difficult to obtain, and from £5 to £10 each for the separate plates. William Daniell's *Tour Round Great Britain*, the complete set of

plates (308), £75. Four series of Thomas Daniell's *Oriental Scenery*, eighty-four plates, 1795-9, in the Lawson sale fetched £14 5*s.*; and the Rev. J. Gardnor's *Views taken on or near the Rhine*, aquatinted by W. and E. Ellis, thirty-two plates, sold for £25. Fine individual prints, such as William Daniell's *An Indiaman in a Nor'wester*, and *Off the Cape—Man Overboard*, sell for £10; and Stadler's *North-East View of Westminster Abbey* for 8 guineas; Hill's Paris and Versailles views, after Nattes, for £5 5*s.* each. The *Picturesque Views of Noblemen's Seats* cost from £50 to £60, and the separate prints from 3 to 5 guineas each; Havell's *Old Paris* views, after Gendall, £10 each for fine examples; Stadler and Hubert's naval actions, 60 guineas for a set of four. Some of the most important naval aquatints command 25 guineas each, while Atkinson's military subjects and Bond Street views cost 3 to 4 guineas apiece. Many capital tinted examples of the Havells, Bluck, F. C. Lewis, Stadler, Jukes, and the other notable aquatinters, are to be bought for very moderate sums. Four *Views of Windsor from the River*, by Jukes, after Dayes, sold in 1910 (the Montague Guest sale) for £15 15*s.*, and four of the *Turnpikes of London*, after Rowlandson, for £12 12*s.* A considerable number of coloured aquatints went on that occasion for sums varying from £1 to £5 apiece, while Rowlandson's famous *Vauxhall*, by Pollard and Jukes, sold for £19 19*s.* A fine well-coloured impression of this print, however, would cost much more than that at a dealer's, say £40 to £50.

For the collector interested in British military history, the old coloured aquatints offer a happy

hunting ground, as a chat with Mr. Robson, the expert in these prints will readily prove. The set of Peninsular Battles, aquatinted by Clark and Dubourg, is well worth acquiring. There are eight large plates, published by E. Orme, 1813, and they cost from £8 to £12 a plate. A smaller Peninsular series, engraved by Sutherland, cost from £4 to £8 each. The *Victory of Vittoria*, etched by H. Moses and aquatinted by F. C. Lewis, after L. M. Wright, 1814, a large plate, is very rare and sells at from £8 to £12. *Costumes of the British Army and the Indian Army*, by James Harris, after Heath, Martins, and Dawbrawa, 1841 to 1856, 150 plates, published by Ackermann, may be bought at prices ranging from £1 to £12, but reprints must be avoided.

Woodcuts.—The woodcuts to which the name of Dürer is attached, though not so expensive as the metal engravings, yet command fair average prices for good impressions in early editions, though it is very difficult to give an average cost, as the prices vary immensely. At the Cornill d'Orville sale £175 was paid for the set of twelve proofs of *The Large Passion*, and £320 for the sixteen impressions of *The Apocalypse* series, though not in first-class condition. Single proofs of *The Apocalypse* fetch about £20. *The Virgin and Child* (B. 98), one of the rarest of Dürer's woodcuts, a good impression, sold for just under £100. Other prices are *Life of the Virgin*, twenty proofs, £150, and *The Pillar* (B. 129), four cuts, £140. At the Angiolini sale the set of ninety-two prints of *The Triumphal Arch of Maximilian* realized £105. The chief sensation at the Huth sale, 1911, was the contest between M. Danlos, of Paris, and

Mr. Quaritch, for an almost complete collection of the woodcuts from Dürer's designs, with a pedigree dating from 1598, when it was first sold at the death of its original collector, Abraham Ortelius, the geographer. M. Danlos secured the prize on behalf of Baron Edmund de Rothschild, at the enormous price of £5,400, the lot comprising 351 prints. At the famous sale of the Earl of Bute's collection of prints, which lasted seventeen days, in 1794, 230 Dürer woodcuts were sold in seven lots for an aggregate of £7 12*s*.

To the Huth sale, just quoted, we must look for guidance as to the current value of the early woodcuts, for the collection was particularly rich in these rare things, and many examples of the German fifteenth-century woodcuts by anonymous artists were absolutely unique. The prices accordingly ruled high. There was a *Death of the Virgin Mary*, £104; a *Christ on the Cross*, £61; a *Virgin and Child*, £94; *St. Emeran and St. Alban*, £50; a *St. Sebastian*, £100; *St. Ursula and her Companions*, £80; *St. Veronica*, £50. There were many also at lesser prices. Of the four 'Schrotblätter' prints, *The Death and Assumption of the Virgin* fetched £135; *The Mass of St. Gregory*, £150; *St. Oswald and St. Notburge*, coloured in red-brown, green, and yellow, £100; and *St. Cristina*, £106. Prints of this class are extremely scarce. By the 'Master H. K.' there was *The Virgin and Child appearing to St. John*, £11 10*s*.; by the 'Master H. M.' thirty-two cuts in an ornamental border and five folding cuts illustrating the life of John Frederick, Elector of Saxony, £27 10*s*.; by the 'Master W.' *St. Michael*, £16; by A. Altdorfer (whose coloured woodcut we have

just mentioned as realizing £253 in the Von Lanna sale), a unique set of forty, *The Fall and Redemption of Man*, £25; by Jost Amman, a *Geschlechter Buch*, relating to Augsburg, 1580, with over 150 full page woodcuts of men in armour with heraldic shields, £20; by Hans Burgkmair and Leonhard Beck, *Illustrations to 'Der Weisskunig,'* thirty-four early proofs, £96; *History of Tewrdannkh*, forty-four proofs, £35; by Weiditz, *St. Ulrich defeating the Hungarians*, extremely scarce, £8; by Lucas Cranach, *Christ on the Cross*, £20; *The Passion*, fourteen, in varying impressions, £13; *Jesus Christ and the Twelve Apostles, with St. Paul*, fourteen early uniform impressions, £19; *A Knight on Horseback*, £15; *Wittenburg*, 1509, a large number of woodcuts, an exceedingly rare volume, £255; also several cuts at sums ranging from 10*s.* to £12; by Matthias Gerung, forty-eight of the sixty cuts illustrating *The Apocalypse*, £82; by Urs Graf, *The Passion of Christ*, twenty-six cuts, Strasburg, 1508, £19; by Hans Baldung Grun, thirty-one cuts, chiefly of New Testament subjects, averaging about 18*s.* each, the most expensive being *Les Deux Mères*, £6 5*s.*; by Wolfgang Huber, *Three Landsknechts*, £105; by Hans Schäufelein, *Three Arquebusiers*, marching to the right, £8 5*s.*; *The Life and Passion of Christ*, seventy-three cuts, 1537, £9 15*s.*; *The Wedding Dancers*, seventeen of the set of twenty, £4 18*s.*; and *The Triumphal Procession of Charles V*, second state, nine blocks, £8 15*s.*; by Hans Springinklee, *The Virgin and Child with St. Anne*, after Dürer, £5 15*s.*; by Virgil Solis, 147 cuts of Biblical figures, £12; by Hans Weigel, 219 woodcuts of costumes, Ulm, 1639, £40.

At Sotheby's, on 2nd April 1912, a volume containing William Blake's seventeen woodcut illustrations to Ambrose Philips's *Pastorals*, and a number of Edward Calvert's cuts, fetched £12 15*s*.

LITHOGRAPHS.—The wide field of lithography, the richness of which we have indicated in Chapter X, has been little exploited by collectors, and beautiful examples of the older masters of the medium have been procurable very cheaply, but, sooner or later, we are confident, a wider demand for them will arise. As an earnest of this, we may quote the sale at Sotheby's, April 1912, of a set of *Original Views of London as it is*, 19 lithographs in colours, by Thomas Shotter Boys, for £15 5*s*. Meanwhile, the lithographs of Whistler are rising in price. An early state of *The Thames* commands £63, a finished state £84, though impressions may be bought for between £35 and £40. *Early Morning* and *Nocturne—Battersea* have sold for £25 apiece; *Limehouse* for £22; *The Tall Bridge* costs £31 10*s*.; *Figure Study* (in colours), No. 99 in Way's Catalogue, £36 15*s*.; *The Smith—Passage du Dragon*, *The Priest's House—Rouen*, and *Evening—Little Waterloo Bridge*, £21, while many other delightful things may be bought at prices ranging from 6 to 15 guineas. Many of Charles Shannon's lithographs also are at a premium, prints published at 2 guineas rising as they become scarce, and some are very scarce indeed, to 7, 8, and 10 guineas, such, for instance, as *Biondina*, *Sea and Breeze*, *Linen-Bleachers*, and *A Lithograph in White Line*.

The lithographs of Fantin-Latour sell, as a rule, at prices ranging between £4 and £10, but

there are several that cost a good deal more. Among the most expensive in the sale of the Hediard collection in Paris, 1904, were the rare *Les Brodeuses*, £30, *Bouquet de Roses*, £29, *Siegfried and the Rhine Maidens*, £15, *Parsifal*, £20, and *Ballet des Troyens*, £16.

CHAPTER XV

THE PRINT ROOM OF THE BRITISH MUSEUM, AND THE DEPARTMENT OF ENGRAVING AT THE VICTORIA AND ALBERT MUSEUM

WE propose, in conclusion, to give the amateur an introduction to the national collections of prints and drawings that are carefully preserved for the public use and enjoyment both at the British Museum and at the Victoria and Albert Museum—the former being in some respects unsurpassed by any other cabinet in Europe.

The Department of Prints and Drawings at the British Museum dates back to the year 1808, when the collections, scattered throughout the library, were brought together to form a separate department under the Keepership of William Alexander, an artist of some distinction, who had accompanied Lord Macartney's Embassy to China in 1792-94. Since Alexander's day, six officials have presided over the Print Room, the Keeper just retired being Sir Sidney Colvin, who, as a widely cultured authority on the pictorial arts, enjoys a high reputation on the Continent and in America, as well as in England.

For many years the prints were housed at the north-west corner of the building; but when the White Wing was erected at the south-east angle, some eight and twenty years ago, accommodation was provided to meet the requirements of

the ever expanding Print Department, and the move was effected in 1885. Two years later—to be exact, on 23rd June 1887—the handsome Students' Room was opened, and it will bear favourable comparison with any similar room in Europe. It is excellently lighted from the top, and by windows in the north wall, and for dark and foggy days a sufficient electric light installation has been provided. More than seven thousand students go to this room annually to consult the collections, and their many and miscellaneous needs are met as far as possible. An air of quiet pervades the place, so that visitors can prosecute their inquiries and pursue their studies under the most favourable conditions, receiving the best help the officials can give them.

Although the Print Room itself is fully furnished with cabinets, wherein are stored many thousands of prints and drawings, it must not be thought that all the collections find house-room in this one saloon, for there are several other rooms where prints are stored, while some of the most treasured possessions are preserved in the officers' private studies. Owing to the rapid growth of the department, however, every available nook and corner has had to be utilized for the storage of the prints, and the housing of these national riches will become a serious problem, which will have to be faced in the near future. To make the full extent of the department known, we must mention the very fine exhibition gallery that has been specially fitted for the display of the treasures possessed by the department. The preparation of an exhibition for this gallery requires great thought, and is a work of much labour and

care; and each series of prints or drawings is allowed to remain on view for about three years. The gallery was first opened in 1888, when an assemblage of Chinese and Japanese paintings, chiefly Japanese, was exhibited such as had never before been seen in the Western world. Yet even this has been passed in importance by the exhibition which Sir Sidney Colvin and Mr. Laurence Binyon (Assistant Keeper) were able to arrange in 1910, thanks mainly to the enrichment of the museum possessions by the acquisition, through private subscriptions, of an incomparable collection of old Chinese paintings made in China by Frau Wegener. This exhibition has been a revelation to the art-world. A display of drawings, English and Continental, and mostly acquired during the present Keepership, succeeded the first Oriental exhibition. Then followed a selection of drawings by old masters, from the extremely important collection formed by the late John Malcolm of Poltalloch, and the Reeve collection of drawings by the masters of the Norwich School was also exhibited. This was succeeded by a complete series of the etchings of Rembrandt, of an all-round excellence that no other cabinet in the world can surpass. One of the most popular exhibitions ever held here was of a selection from the rich and wonderful collection of mezzotints bequeathed to the museum by the late Lord Cheylesmore. These were chronologically arranged, and supplemented from the museum portfolios; they represented the history and progress of the art, affording students an incomparable opportunity. This display gave place to a superb one of Dürer's prints, and this again to one of the

drawings of old masters bequeathed by the late George Salting.

The departmental staff is not a large one, and when it is remembered that, besides satisfying the needs of students, the officials have to deal with thousands of acquisitions every year, and that each item requires to be registered, stamped, placed, and indexed, and further, that much time and labour are devoted to the preparation and publication of works bearing upon the collections, it will be understood that the staff does not spend an idle time. When the reader learns that in comparatively recent years a collection of some 13,000 sketches and prints by George Cruikshank was bequeathed to the department by the artist's widow, and a cabinet of book-plates (*ex libris*) containing about 150,000 specimens was bequeathed by the late Sir Wollaston Franks; and that the Cheylesmore collection of mezzotints comprises some hundreds of the choicest examples, he will still better realize the amount of work that has to be dealt with.

The collections have been augmenting, by gift and bequest, at an ever-increasing rate, and many have been the nation's benefactors. Besides these two channels of acquisition, Parliament allows an annual grant for purchases; but, as the sum at the disposal of the Keeper is relatively small and inadequate, while the number of desirable items which come into the market is great, as the competitors at the salerooms are numerous, and the purses of the Continental and American buyers are deep, it will be seen that the department is very severely handicapped. Still, should anything very exceptional arise, there are the Chancellor

of the Exchequer and the House of Commons to whom a final appeal for funds can be made; and one of the last acts of the Liberal Parliament that came to an end in 1895, was to grant £25,000 for the purchase of the almost incomparable private collection of drawings and engravings by old masters, formed by the late John Malcolm, to which reference has already been made. Large as this sum may appear, experts have no hesitation in saying the collection would have realized much more had it been brought to the hammer.

Many people believe that by virtue of a Copyright Act, similar to the one for books, the Museum claims a copy of each print as it is published. But there is no such print Copyright Act, and the only means of adding to the collections are, as stated, by purchase, gift, and bequest.

The almost uncountable number of items possessed by the department are preserved in between 7,000 and 8,000 receptacles—portfolios, albums, cases, etc.—and these, as they are required, are brought for the use of the student. The department also possesses a reference library of about 3,000 works on art, which the student can freely consult.

It was by no means an easy task to arrive at the best way of arranging and grouping the various possessions and collections, and it is surprising that many visitors think the prints should be arranged to suit their individual wishes and needs. This is especially the case with magazine-article writers, who, having prepared their articles, go to the Print Room and expect to find groups of prints or drawings that will suitably illustrate their subjects, placed ready to their hand without the trouble of searching.

First of all, the prints and drawings are grouped into schools—Italian, German, French, English, etc.—and to the artists of each school is assigned an index. Then each school is sub-divided according to the various classes of work—(1) the artists' own handiwork: drawings, etchings, engravings, and lithographs; and (2) prints in all styles after the pictures, etc., of artists.

Besides the general collections there are special ones brought together to supply the constant requirements of the public. Of primary interest, perhaps, is the exceedingly rich and valuable collection of portraits of personages of all times and of all countries, Occidental and Oriental. That of English celebrities alone fills more than a hundred and fifty portfolios and cases, and the portraits are grouped according to the various classes of society, from the highest to the lowest. Here the student can examine the features of the Sovereigns of our country from Alfred the Great to Edward VII. He can make acquaintance with the flower of the aristocracy, with the ladies of rank and fashion, with the clergy of the land, or with the statesmen. He can study the faces of the soldiers and sailors who have helped to build up the Empire and have died in its cause. He can see the men of literature, the professors of law and of science, and the artists who have afforded us the means of enjoying the presentments of these people of the past. Or he can turn to the lower rungs of the social ladder, and look over the portraits of mountebanks and jugglers who have earned their livings at shows and fairs, or of highwaymen and criminals who have terminated their careers at Tyburn.

Another special and valuable collection is the one containing prints that have satirized the historical and social events and movements of the last two or three hundred years. This collection is arranged in chronological sequence, and to it come historians in search of sidelights on the events and times upon which they propose to write. Again, much curious information may be gleaned from the great collection of playing cards, which is by far the most important in the country, and can be equalled by, perhaps, only one similar collection on the Continent. Besides these collections, which throw unexpected illumination on the events of the past, there are those of historical prints (British and foreign), which are in constant demand. Another most interesting and curious collection is that of engraved English and Continental fans, brought together with much pains, and presented to the department by the late Lady Charlotte Schreiber.

April 21st, 1880, was a very unusual Wednesday in the history of the Print Department, for on that day one of the rooms of the Museum was converted into an auction mart, and a number of duplicate prints were offered to the highest bidder to provide the funds required to purchase the very fine collection of views and plans of Old London that had been formed by Frederick Crace. This collection, which requires sixty portfolios to contain it, was considered too great a prize to escape the Museum net, and so exceptional efforts were made (and successfully made) to secure it. These prints are constantly being asked for, and are of inestimable service to the public, for in them can be studied the growth and development of this huge me-

tropolis from as far back as the days of Queen Elizabeth.

The public little know how much they are indebted to the Print Room of the British Museum when they read their books and magazines (whether illustrated or not), when they attend lectures, or even when they listen to sermons.

The seven thousand or more visitors who annually pass some of their time in the Print Room comprise people in all walks of life—Cabinet Ministers as well as the hard-working artist who, perhaps, finds it difficult to make both ends meet. Authors go to seek materials for their books, publishers to find illustrations for the works they are about to issue, painters for authorities for the settings of their pictures, and theatrical managers and actors for hints as to the costumes they should use. It may almost be said that nothing of importance occurs in the country but it sends visitors to the Print Room, whether it be a Royal marriage, some historical controversy, a military tournament, or a jubilee. At the time of the Diamond Jubilee the department was invaded by those taking part in the memorable costume ball given by the Duchess of Devonshire, and anxious to consult the collections so that their historical dresses might be quite accurate.

Besides the visitors just named, there are the *bonâ fide* students of prints who go to increase their knowledge of the world of engraving, to train themselves in judging the essential qualities of good prints, and to examine specimens in a brilliant state of preservation. Among these are to be found many foreigners whose industry and studious habits are very noticeable. Many

amateurs take prints of their own with them and ask permission to compare them with the specimens possessed by the department.

To give the student who has never visited the Print Room a slight idea of the richness and fulness of some of the individual collections, let us call to mind a few. The specimens of early Italian nielli and engraving excel those in any other cabinet in the world; the engravings by the early German masters are of the very first importance; to the unrivalled, uniformly high standard of excellence of the Rembrandt etchings we have already alluded; the etchings by Dutch and Flemish artists contained in the well-known Sheepshanks collection are as good as any other museum can boast; the Hogarth engravings require twenty cases to hold them; the prints after the immortal Turner demand the accommodation of twenty-seven portfolios and cases; the prints after Sir Joshua Reynolds take up twelve ponderous albums; while, at the time of writing, the various collections of English and foreign mezzotints occupy more than a hundred and fifty albums and cases.

The custom of extra-illustrating, or 'grangerizing' books—that is, of collecting prints of all kinds that will illustrate a literary work, and placing them as accompaniments of the text—has of late years come again extensively into fashion; and it is a custom that has much to recommend it, for it gives a direct purpose to the amateur in his work. When the prints have all been brought together, the usual plan of procedure is to cut the book up into separate leaves, and to inlay them into sheets of paper of a size equal to that of the largest of

the prints that will be used, and then to inlay the smaller prints into sheets of paper of the full size. The prints are then placed opposite to the pages they illustrate, and the whole (prints and text) are bound into convenient volumes.

The Print Department possesses several works that have been most elaborately 'grangerized'—namely, Clarendon's 'History of the Great Rebellion'; Whitelock's 'Historical Memorials of the Years 1625-60'; and Pennant's 'Account of London.' The first two were bequeathed by H.R.H. the Duke of Gloucester in 1834, and the last one was compiled and bequeathed by J. C. Crowle. The Clarendon is comprised in eight large heavy volumes, the Whitelock in two, and the Pennant in fourteen. Besides these works, the department possesses two valuable 'grangerized' copies of Byron's 'English Bards and Scotch Reviewers.'

We have said that many writers and publishers go to the Print Room in search of materials for their books; and in order that the 'finds' may be turned to the best account, the Director of the Museum, under certain conditions, grants permission for prints to be photographed that they may be reproduced as book illustrations. Twenty years ago it was only an occasional event for a print or drawing to be photographed; but with the improvements in photographic processes the work has so extended that now the entire time of one of the staff is taken up in satisfying the requests of photographers. Recently the demand has become so great that it has been found necessary to make a small charge per hour for the use of the photographic room.

Generally speaking, the department is weakest in the work of modern artists. As a rule, the Trustees do not purchase prints by (or after) living men, expecting that either the artists or the possessors of modern prints will present or bequeath specimens to the nation; and it would be well for the public, and for their own reputations, if many artists were to follow the excellent example of the late Samuel Cousins, R.A., who, one day in 1872, went to the Museum and made the nation a present of an almost complete set of his mezzotint engravings. To be adequately represented in the British Museum Print Room should be the ambition of every artist upon the copper-plate.

On the other hand, in the Department of Engraving, Illustration, and Design, at the Victoria and Albert Museum, the work of living artists is well represented; indeed, it may be said that the modern revival of the engraving arts, especially of etching, owes not a little to the practical encouragement it has always received at South Kensington. The late Sir Henry Cole bought Whistler's etchings for the Museum as far back as 1860, while in 1864 an etching class was inaugurated in connection with it, which has developed, under Sir Frank Short's twenty years' personal direction, into the famous and influential School of Engraving of the Royal College of Art.

It was not until 1908 that the Section of Prints and Drawings of the National Art Library was constituted a separate department of the Museum, and this Department of Engraving, Illustration, and Design, constantly increasing in extent and importance, keeps in the main true to the original educational purpose of the Museum, which was to

promote the practical and technical side of art. In illustration of the history and development of decoration and the applied arts, including the various methods of etching, engraving, and lithography, large collections of prints of every kind have been gradually acquired, and the department has now available some 200,000 prints and 50,000 drawings, to which the student may refer at ease in the comfortable Students' Room adjoining the public Galleries of Engraving. Here he will find adequate examples of the work of most of the leading masters of engraving in every branch, not of the past only, but of the present. The department is, of course, especially rich in designs for engraved ornament, possessing a particularly fine collection of designs by the masters of the sixteenth and seventeenth centuries; such, for instance, as Paul Flindt, the goldsmith-engraver of Nuremberg, who lived from 1570 to 1620. For the craftsman, whose interests are always practically studied here, these designs are invaluable; but, for the print-collector and the student of engraving, the greatest value, we might almost say, the unique value, of the department is, perhaps, its technical demonstration of methods.

A very instructive collection of tools and materials used in etching and engraving, formed under the direction of Sir Frank Short, is exhibited in cases near the Students' Room. Every detail of the processes, and the printing, of etching, soft-ground etching, aquatint, dry-point, line-engraving, stipple and mezzotint, is practically illustrated, while on the walls close at hand, are examples of engraved or etched copper-plates, with, in most instances, proofs from the plates

beside them. The same instructive display is given in regard to wood-engraving, and the making of Japanese colour-prints. So that the student can go straight from the fine collection of Rembrandt etchings, so conveniently placed for inspection in an adjacent gallery, or from studying the unique sets of Wilkie's and Geddes' working proofs in the Students' Room, to the cases, where he can see exactly the technique of the craft that went to the making of these works of art. So, too, after looking at the working proofs of the wood-cuts from Millais' or Pinwell's wonderful drawings done in the sixties, the student can go and see just how they were treated at the hands of the wood-engravers. It is this insistence on the technical, the craftsman's, side of the engraver's art that distinguishes the purpose and practical influence of the Department of Engraving at South Kensington from that of the Print Room at the British Museum, and invests it with special significance for the student, and the collector who is also a student.

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For artists born in the fifteenth, sixteenth, and seventeenth centuries.

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For artists of all schools.

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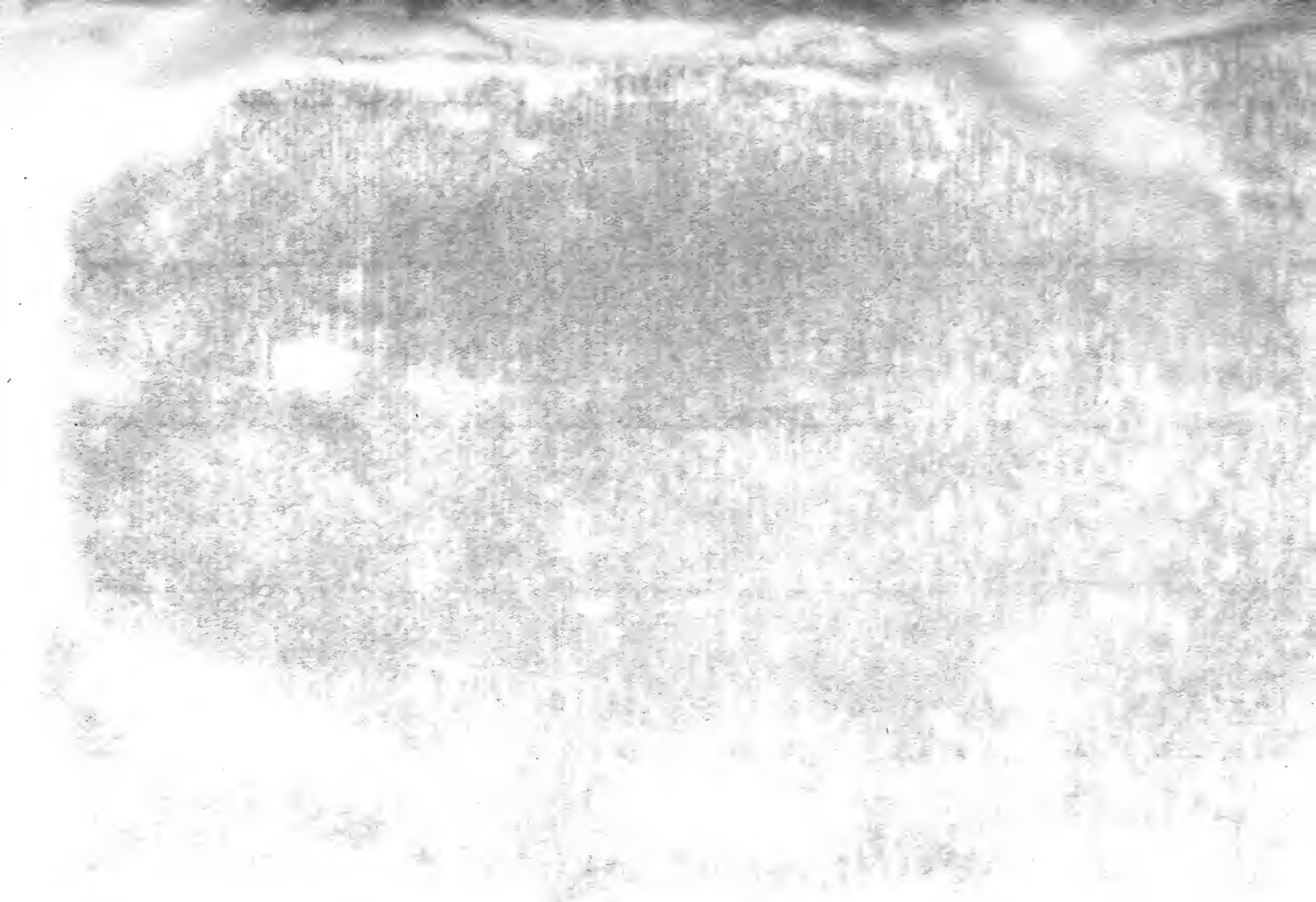

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